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THE
GREAT ABUSE
OF
MUSICK.

IN TWO PARTS.

CONTAINING
An Account of the Use and Design of
MUSICK among the Antient *Jews, Greeks,*
Romans, and others; with their Concern
for, and Care to prevent the Abuse thereof.

AND ALSO
An Account of the *Immorality* and *Profaneness,*
which is occasioned by the Corruption of
that most Noble Science in the Present
Age.

By ARTHUR BEDFORD, M.A.
Chaplain to His Grace Wriothesly Duke of
Bedford, and Vicar of Temple in the City
of Bristol.

L O N D O N :

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St. Paul's Church-yard. 1711.

GREAT BRITAIN

MUSIC

In Two Parts

THE FIRST PART

OF THE FIRST PART

OF THE FIRST PART

OF THE FIRST PART

OF THE FIRST PART

OF THE FIRST PART

OF THE FIRST PART

OF THE FIRST PART

OF THE FIRST PART

To the Much Esteemed

SOCIETY

For Promoting of

Christian Knowledge,

Is this TREATISE most humbly Dedicated, as an Acknowledgment of the Signal Services, which they have done to Religion, within the Kingdom of *Great Britain*,

By a Sincere, tho' an Unworthy,

Corresponding Member.

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THE

THE
GREAT ABUSE
OF
MUSICK.

PART I.

CHAP. I.

Of the Ancient Use and Design of Musick among the Eastern Nations, especially among the Jews, with their Concern for, and Care to prevent the Abuse thereof.

MUSICK, as it is in it self, is justly reckon'd to be one of the *Liberal Arts and Sciences*. It hath an extraordinary Force and Power to work upon the Passions of Men, and is the only *Science* whose *Original* is recorded in the *Holy Scriptures*. Our chief Design and End in the Use thereof should be to set forth the Praises of our Great Creator, to fix our Minds in Contemplation upon *Divine and Noble Subjects*, and to help us forward in our Journey towards *Heaven*, where we shall sing perpetu-

al Hallelujahs to God on High. When *Musick* is thus employ'd, we lend at once both Tongue and Ear for the Service of God, we partake of the most refin'd Pleasure; and the *Three Concords in One Scund* seem to be a Resemblance of that God whom we serve on Earth, whom we hope to enjoy for ever in Heaven, and who hath instill'd into us the Capacity of apprehending such incorporeal Delights. Had *Musick* been always employ'd in such Exercises, it must have been commended by all Persons as a most useful and excellent Science. But since in this World *evil Men* are mix'd with the *good*, and since *evil Men* are apt to corrupt the best, and abuse the most innocent Pleasures which God affords us; therefore we must not think it strange, if this Science hath met with such Misfortunes from the very Beginning, especially in such Countries whose Inhabitants are not'd for their *Impiety*, and to whom God was not pleas'd in a more eminent Manner to reveal himself and his Will. And therefore, before I give the Reader a more full Account of the Great Abuse and Corruption of Musick in the present Century, it may not be amiss to look back into the Ancient Use and Design thereof in the most early Times, and in the Heathen Nations.

The Original of Instrumental Musick is known to be before the Flood; and (a) Jubal, who was of the Posterity of wicked Cain, is recorded in Scripture as the Father of all such who handle the Harp and Organ.

As Nature sets the Pattern for Art to imitate; so the Original of Vocal Musick must be suppos'd as ancient as the other; and according to the Opinion of the Eastern Nations it came from the same Family. This is the Reason (as a learned Arabian hath long since observ'd) that a (b) Song in the Syriack Language is call'd (c) *Cinta*, and a Girl, who is a Singer, is in the Ara-

(a) Gen. 4. 21. (b) Abu'l Pharagii *Historia Dynastiarum*, editione Pocockiana, page 8, 9. (c) קינתא

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bick call'd (d) *Cainat*. And it is farther observable, that each of the three Letters in the *Hebrew* Word *קַיִן*, or *Cain*, are preserv'd intire in both these Languages, that so we might more certainly know from whence these Words are deriv'd, and from whence *Vocal Musick* was deriv'd also. Now since at that time the Family of *Cain* was notoriously *wicked*, we may also suppose that at that time their *Musick* was notoriously *abus'd*: so that when the Sons of *Shem* (who were (e) before addicted to the Service of God) join'd in Affinity with that wicked Race, the Corruption in their *Musick* was one Cause of the Corruption in their *Manners*. And thus when (f) *all flesh had corrupted its way upon the earth*, and the imagination of the heart of man was only evil continually, the Inundation of *Profaneness* occasion'd that of the *Waters*, which destroy'd the old World, and left them for Examples of God's Vengeance to all succeeding Generations.

When the World was repeopled after the *Flood*, this Science seems to be known in all Nations, and accordingly to be applied to different Designs. Good Men us'd it to promote *Piety* and *Virtue*; but bad Men to promote *Vice* and *Profaneness*. The Posterity of *Abraham* seem'd to have an Inclination for *Musick*; and (g) *Laban the Syrian* was well acquainted with it. The *Chaldeans* (from whom the *Patriarchs* were descended) us'd it in their religious Assemblies, and therefore *Nebuchadnezzar* (h) thought that the *Flute*, *Harp*, *Sackbut*, *Psaltory* and *Dulcimer*, and all kinds of *Musick*, might intice every one who heard it to fall down and worship the golden Image which he had set up. However, since their Understandings were blinded with Error, and they were given to Idolatry, they were rather to be pitied than blam'd, because they made

(d) קַיִן. (e) Gen. 6. 1, 2. (f) v. 5, 12, 13. (g) Gen. 31. 27. (h) Dan. 3. 5.

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use of *Musick* in their Religious Worship, and the Praises of such imaginary Deities.

Among the Posterity of *Abraham*, the *Idumeans*, or the (i) Offspring of *Esau*, had greatly corrupted this Science; and it may the less be wondred at, since they were descended from such a Man, (k) whom God hated, who (l) lost the Blessing, and (m) for one morsel of meat sold his birth-right. However, holy *Job*, who feared God and eschewed evil, tho' most patient in other Respects, did very much complain of this Abuse, that (n) his Afflictions were their Song, as well as their By-word; and that (o) the wicked, who spent their days in wealth, and in a moment went down to the grave, did take the *Timbrel* and *Harp*, and did rejoice at the sound of the Organ.

But tho' this seems to be the Case of some Nations who knew not God, yet it doth not seem to be the Case of all. The *Egyptians* were the Posterity of cursed *Ham*, and lay more remote from those Countries, where God at first reveal'd his Will to *Abraham*, and they seem not to have corrupted this Science; which, perhaps may be one Reason that they are commended as (p) an antient and a prudent People; and (q) their Wise Men are particularly taken notice of in the Scriptures. Sir *Walter Raleigh*, speaking of the four kinds of Learning for which that Nation was famous, tells us, (r) that in the *Mathematical Part*, which was divided into *Astronomy*, *Geometry*, *Arithmetick* and *Musick*, the ancient *Egyptians* exceeded all others: But of *Musick* they desir'd no farther Knowledge than seem'd to them sufficient to magnify their Gods, their Kings, and good Men. Their Priests us'd it in praise of their Gods, to promote Piety and Devotion, and made it to bear a Part in their Religious Worship. And thus the *Israelites* did imitate them,

(i) Gen. 36. 19. (k) Mal. 1. 3. (l) Gen. 27. 36. (m) Heb. 12. 16. (n) Job 30. 9. (o) Job 21. 13, 14. (p) Isa. 19. 11. (q) 1 Kings 4. 30. (r) Book 2. Chap. 6. Sect. 7.

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not only in *making the Molten Calf*, but also in (f) *Singing before it*. The *Shepherds* made *Pipes* of the *Reeds* which grew very plentifully in the *River Nilus*, and their *Skill in Musick* was then employ'd to encrease *Virtue*, together with a true *conjugal Love* and *Affection*. And the *Statesmen* applied it, to perpetuate the noble *Acts* of their *Ancestors*, to instil into their *Governours* a *Sense of Honour*, and a *Scorn of base Actions*, and to teach *Inferiours* the *Duty of Obedience*. This gave the first *Rise to Elegies*, and accordingly (t) *Herodotus* informs us, That the *Egyptians* sang a *Song* which they call'd *Linus*, or in their own *Language* *Maneros*, which was compos'd to lament the *Death of the only Son of their first King*. But when their *Musick* began to be corrupted, they (u) soon condemn'd it, not only as *unprofitable*, but also as *hurtful*, because they were perswaded, that it would *enervate the Vigour of Mens Minds*; and therefore they made a *Law* to forbid their *Children* the *Learning of this Science*. As therefore the *Children of Israel* and the *Greeks* took their first *Skill in Musick* from the *Egyptians*, and the *Romans* from the *Greeks*; so their *Subjects* were of the same *Nature* in the most early *Times*, and whenever their *Songs* were debased their *Manners* were corrupted.

The first *Occasion for Musick*, and the first *Account* thereof, which we find among the *Children of Israel*, was when they had pass'd safely through the *Red Sea*, and (x) saw their *Enemies dead upon the shore*; for then they (y) sung *Praises unto the Lord*, because he had triumphed gloriously, and thrown the *horse and his rider into the midst of the sea*. This (z) *Consort* was perform'd both with *Instruments* and *Voices*; for *Miriam the Prophetess* took a *Timbrel* in her hand, and all the *women* went out after her with *Timbrels and Dances*. And we are told by

(f) Exod. 32. 18. (t) *Euterpe*, Page 52. (u) *Cornelius Agrippa de vanitate scientiarum*, Chap. 17. (x) Exod. 14. 30. (y) Ch. 15. 1. (z) *Verse* 20.

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(a) a Learned Author, That *this was done after the Manner of the Egyptians, and that probably they were the Timbrels and Pipes, with which such a Solemnity was particularly graced in that Country.*

Musick being thus (as it were) consecrated to God, when the *Israelites* were deliver'd from the *Yolk of Bondage*, there is Cause to believe, That either it was a constant Part of their Service, or especially upon solemn Occasions, and only us'd among them for some Ages to set forth the Praises of *their great Creator and Redeemer*. For this Reason, *Moses*, before his Decease, penn'd (b) a Song, and gave it to them for their use. For this Reason, the Songs of (c) *Hannah*, (d) *Deborah* and *Barak*, with the whole Book of *Psalms*, and other select Portions, seem to be recorded in *Scripture*; and (e) the Prophet *Isaiah*, speaking of great Deliverances and Victories wherewith God should afterwards bless his People, compos'd some Songs, which, as he said, should *on that day be sung in the land of Judah*. And when *David* was King over *Israel*, he set himself to bring the Service of God into a more regular Method; he appointed the (f) *Singers* with their Instruments, and also the Manner and Order to be observ'd in *Praising the Lord*. Then was *Musick* rightly imploy'd according to the Dignity of its Nature: Then it was a Science truly divine; and then did God frequently testify in a peculiar Manner, his Approbation thereof.

This Account is so plainly deliver'd in the *Holy Scriptures*, that it will be needless to insist long upon it. I shall therefore only mention some Particulars, which are very remarkable.

First, From the Time of *Moses* to the Time of *David*, we cannot find that their *Musick* was corrupted.

(a) *Kircher's Oedipus Aegyptiacus. Tom. 1. Page 297.* (b) *Deut. Chap. 32.* (c) *1 Sam. Chap. 2.* (d) *Judg. Chap. 5.* (e) *Chap. 12. and 25.* (f) *1 Chron. Chap. 25.*

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We have several Instances that they then employ'd this Skill for (g) the *Praise and Glory of God*, and (h) to drive away evil Spirits, or (i) commend heroick Actions; but we read not of any ill Use which they made hereof. When (k) the *Angels of God* appear'd, or (l) any *Prophet* prophesied unto them, they rebuk'd them for many other Sins, as their Ingratitude to God, their notorious Idolatry, and their Murmuring at his Providence in asking a King. And as they took notice of such Vices; so we have Reason to think, that they would have reprov'd the *Corruptions* in their *Musick*, if there had been any.

Secondly, The *Kings or Judges*, who were most Zealous to regulate the Service and *Musick* of the *Jews*, are mention'd in the *Scriptures* with the greatest Characters of Respect and Esteem. *Moses* was the Person who directed the *Israelites* in their Song at the *Red Sea*, who compos'd some *Psalms* for their Use, and penn'd the thirty-second Chapter of *Deuteronomy*, to be sung for their Instruction. Accordingly God gave him this Character, That he was (m) the meekest man upon the earth; that (n) he found grace in the sight of the Lord, who knew him by name, and God saith of him, (o) *My servant Moses is not like other Prophets, but is faithful in all mine house, with him I will speak mouth to mouth, even apparently, and not in dark speeches, and the similitude of the Lord shall be behold.* *Miriam* directed the Women with a *Timbrel* in her Hand at the same Time, and accordingly she is mention'd by the *Prophet*, as (p) one sent by God to guide the People, and join'd with *Moses* and *Aaron*. *Deborah* and *Barak* (q) praised the Lord for the avenging of *Israel*. The one was (r) a *Prophetess*, neither is there any thing mention'd in the *Scriptures*

(g) 1 Sam. Chap. 2. Judg. Chap. 5. (h) 1 Sam. 16. 23. (i) 1 Sam. 18. 6, 10. (k) Judg. 2. 1. (l) 1 Sam. 13. 6, &c. (m) Numb. 12. 3. (n) Exod. 33. 12. (o) Numb. 12. 7, 8. (p) Mic. 6. 4. (q) Judg. 5. 1, 2. (r) Judg. 4. 4.

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to stain the Memory of the other. Nay, they are (f) two of those Worthies, who obtain'd a good report through Faith, and whose promis'd Reward was reserv'd for them in the other World. As to the Kings of Judah, it is recorded (t) that all except David and Josiah and Hezekiah were defective, for they forsook the Law of the most High, even the kings of Judah failed. Now these three were eminent in this Respect. David did frequently sing upon the Harp unto the Holy one of Israel, and praise him with the other Instruments of Musick, and therefore he is call'd (u) the sweet Psalmist. His Character is accordingly mention'd in almost every Book of the Bible, as (x) the Servant of God, as (y) a Prophet, as (z) a man after God's own heart, as (a) one to whom God had sworn, that of his seed according to the flesh he would raise up Christ to sit on his throne, and as (b) one who served his own generation according to the will of God. Hezekiah (c) repaired and cleansed the house of the Lord; he (d) set the Levites, with Cymbals and Psalteries and Harps, according to the commandment of David, and of the Lord by his Prophets; so that the Singers sang, and the Trumpeters sounded, and all the Congregation worshipped. He also compos'd (e) a Psalm of Thanksgiving for his Recovery from Sicknes, and accordingly he is said (f) to have done that which was right in the sight of the Lord; and the Lord was with him, and he prospered whithersoever he went forth. In the Reign of Josiah (g) the singers the sons of Asaph were in their places, according to the command of David, and Asaph, and Heman, and Jeduthun the king's seer: And he is also recorded (h) to have done that which was right in the sight of the Lord, to have walked in the ways of David his father, and not to have

(f) Heb. 11. 32, 39, 40. (t) Ecclus. 49. 4. (u) 2 Sam. 23. 1.
 (x) Luke 1. 69. (y) Acts 2. 30. (z) Acts 13. 32. (a) Acts
 2. 30. (b) Acts 13. 36. (c) 2 Chron. 29. 3. (d) Ver. 25, 26,
 28. (e) Isa. 38. 9. (f) 2 Kings 18. 2, 3, 7. (g) 2 Chron. 35.
 15. (h) 2 Chron. 34. 2.

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declined from them either to the right hand or to the left. Besides these Instances, it is also observable, that when (i) Jehosaphat appointed singers unto the Lord, who should praise the beauty of holiness as they went out before the army, and should say, Praise the Lord, for his mercy endureth for ever; and when they began to sing and to praise, then God gave him an intire Victory over all his Enemies; insomuch that he had afterwards an Occasion for (k) a more solemn Thanksgiving, and after that his Realm was quiet, and his God gave him rest round about. All which Examples do plainly shew us, how well God was pleas'd with those who made a right Use of so noble a Science.

Thirdly, When the Musick among the Jews was corrupted, God resented the Abuse, and threatned very severe Judgments against those who were guilty of it. As soon as the good Seed was sown the Enemy began to sow his Tares; and as soon as Musick was devoted to the Service of God, the Devil was very busy in endeavouring to prophane it. The first Instance which I shall mention was a Trouble to David, who (l) complains, that they who sate in the gate spoke against him, and the drunkards made songs upon him; and the same Psalm (m) contains very severe Threatnings, tho' they are not wholly levell'd against this Abuse. The Prophet Amos speaks also of the Abuse of Musick at the Feasts in his Time, and (n) denounceth God's Judgments for the same. Wo to them that are at ease in Zion: That chant to the sound of the Viol, and invent unto themselves instruments of musick like David: That drink wine in bowls, and are not grieved for the affliction of Joseph. To this he also adds (o) the Threatning of utter Ruin and Destruction. That (p) their feasts shall be turned into mourning, and all their songs into lamentation. Nay,

(i) 2 Chron. 20. 21. (k) Ver. 26 and 30. (l) Psal. 69. 12. (m) Ver. 22, &c. (n) Amos 6. 1, 5, 6. (o) Ver. 7, &c. (p) Amos 8. 10:

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this *Abuse* was resented by the *Israelites* even in *Babylon*, when they were Captives in a strange Land, and accordingly they complain'd thereof to God, (q) *Behold their sitting down and their rising up, I am their musick.* And then follows a dreadful Imprecation, (r) *Render unto them a recompence, O Lord, according to the work of their hands. Give them sorrow of heart, thy curse unto them. Persecute and destroy them in thine anger from under the heavens of the Lord.*

Fourthly, All these *Eastern Nations* had neither *Comedy* nor *Tragedy* acted among them, but were (s) free from those *Abuses* and *Corruptions*, which thereby crept into the *Musick* of other Countries. And therefore if God did so complain of, and threaten to punish those *Abuses* then, there is greater Reason for him to complain of, and threaten to punish such *Abuses* as have happen'd since. The *Greeks* (where such *Plays* were first invented and acted) are in the *Scripture* plac'd in (t) direct Opposition to the *Jews*, as the Men who were the most remarkable *Strangers* to the *Common-wealth* of *Israel*, having the least Cause for hope, and being without God in the world, until they were brought within the *Pale* of the *Church*, by the *Preaching* of the *Apostles*. The *Musick* therefore of their *Diversions* was never (u) receiv'd nor practis'd in the Land of *Canaan*. There was no *Shews* to make a Part of their solemn *Rejoicings*. The *Festivals*, the *Sacrifices*, and the *Religious Ceremonies* abundantly supplied the want of such things. Thus the *Jews* were form'd by their Constitution to a plain and natural way of Living, and had none of those *Gayeties* and corrupt *Inventions* of *Greece*; so that to the Character which (x) *Balaam* gives them,

(q) Lam. 3. 63. (r) Ver. 64, 65, 66. (s) See The Evil and Danger of Stage-Plays, Page 208 (t) Rom. 1. 16. and 2. 9, 10. and 10. 12. Coloss. 3. 11. (u) Maxims and Reflections upon Plays by the Bishop of Meaux, translated into English. Page 69. (x) Numb. 23. 23.

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that *there is no Enchantment in Jacob, nor any Divination against Israel*, we may likewise add, That there were no *Theatres*, nor any of those *dangerous Amusements* among them. This People, whilst innocent and undebauch'd, took their Recreations at home; and thus after their Labours in the Fields, and the Fatigues of their domestick Affairs, they chose to recreate their Spirits, according to the Examples which the *Patriarchs* gave them. And therefore, as all their *Musick*, the Worship of God excepted, was but little regarded, so it was the less corrupted.

Fifthly, The *Jews* constantly oppos'd the Customs of the *Greeks* and *Romans*. This was the Reason that their *Comedies* and *Tragedies*, with the *Musick* attending them, and that which was us'd in Praise of their *Pagan Deities*, were so abhorr'd, that they could never be admitted in the Land of *Canaan*. 'Tis true, that the *Jews* were given to Idolatry, but it was either to the Worship of the *Golden Calves* set up by *Jeroboam*, or the *Idols* of the *Eastern Nations* round about them, or some which they left in the Land, when they first subdued it. 'Tis true also that these Sins provok'd God's Judgments, which occasion'd their Captivity in *Babylon*. Now the Corruption of the *Greek Musick* being occasion'd by their *Plays*, and especially by their *Comedies*, which were of a later Date; the *Jews* could not be acquainted with them before the Captivity, and after their Return they were so zealous against Idolatry, or the least Appearance thereof, that they were ready to endure all manner of Torments in Defence of their Religion. *Thespis* liv'd but forty Years before the Captivity, who is reported by (y) *Horace* to be the first In-

(y) *De Arte Poeticâ. lib.*

Ignotum Tragicæ genus invenisse Camænæ
Dicitur, & plaustris vexisse poemata Thespis.
Post hunc personæ, pallæque repertor honestæ
Æschylus. *And a little after,*
Successit vetus his Comædia.

ventor of *Tragedies* in Greece, who was so discouraged by (z) *Solon*, that we have not one of his *Plays* now extant. *Æschylus* was the most ancient *Tragedian* of any, whose Works are preserv'd; and he liv'd about forty Years after the Return of the *Jews*; and *Aristophanes* the *Comedian* was sixty Years after him. And indeed there was never an Attempt made to introduce the *Grecian Exercises* into *Judea*, until the Time of *Antiochus Epiphanes*, by Means of *Jason*, and his Confederates, the Story whereof is (a) related in the *Maccabees*: And tho' they were embrac'd by some; yet they were as much oppos'd by others, who were zealous for their *Religion*, and look'd upon these Practices as directly contrary to the holy Covenant and Law of God. The introducing of these *Sports* brought great Calamities and Civil Wars upon them, insomuch that their *Temple* was profan'd, and the publick Worship of God ceas'd. And when they were deliver'd from this Desolation, they could not but abhor the Cause thereof; since they afterward kept yearly the Feast of the *Dedication*, to commemorate this particular Mercy.

The Country being freed from this Attempt, another was afterward made by *Herod*, for which purpose he built a *Theatre*: The Story hereof is related at large by *Josephus*, who tells us, that (b) the whole *Jewish Nation*, especially the gravest and wisest among them were offended at it, as being contrary to their *Laws*, and to their receiv'd *Discipline* and *Customs*, pernicious to their *Manners*, prejudicial to their *Nation*, opposite to their *Religion*, and offensive to their God.

Besides, the *Israelites* were such Strangers to these *Diversions*, that for a long time there was no such thing so much as talk'd of among them. For this Rea-

(z) *Plutarch. de Solone.* (a) 1 *Maccab.* 1. 11, &c. 2 *Maccab.* 4. 9, &c. and Chap. 6. from 1st ver. 1. to 1st ver. 10. (b) *Jewish Antiquities*, Book 15. Chap. 11. and 13. and Book 16. Chap. 9.

Chap. I. *The Great Abuse of Musick.* 13

son there is no Word either in the *Antient Hebrew*, or *Chaldee Languages* to signifie a *Comedy* or *Tragedy*. Nay, when the *Jews* about the Time of our *Saviour's* Birth, had alter'd their Language into the *Syriack*, by a Mixture of *Chaldee* and *Greek*, occasion'd through their Captivity in one Nation, and their Commerce with the other ; yet even then the Name of a *Comedy* was so odious, that (c) the very Word was us'd at that Time only to signify a *Curse*, a *Disparagement*, and a *Reproach*. Tho' therefore the *Israelites* might be guilty of the *Idolatry* practis'd in the *Eastern Countries*, yet their *Captivity* caus'd them to see their Error : And as they always abhorr'd the Customs both of the *Greeks* and *Romans* ; so they were unacquainted with those Methods, which have contributed so much to the *Corruption* of our *Musick*.

This I suppose to be the Reason, that our *blessed Saviour*, who so particularly inveighed against the Vices of the *Jews*, and spar'd neither the *Scribes* nor *Pharisees*, saith nothing concerning the *Abuse* of this Science : but on the contrary, (d) *sings an Hymn* with his *Disciples* immediately before his *Crucifixion*. This is the Reason that the *Apostles* only exhort us (e) that if any man is merry, he should sing *Psalms* ; and (f) that the word of *Christ* should dwell in us richly in all wisdom, speaking to our selves, and admonishing one another in *Psalms* and *Hymns* and spiritual Songs, singing and making melody in our hearts unto the Lord ; and that they only give this general Admonition in such Cases, (g) that all things should be done to edifying.

Lastly, When *Musick* was corrupted, it was constantly blam'd and condemn'd by the *Jews*, as a thing of pernicious Consequence, and the least Fault in this Kind was never wink'd at. The *Septuagint* upon *Eccles.* 10. 11. render the Words thus, *A serpent will bite*

(c) קומדיא (d) Matth. 26. 30. (e) James 5. 13. (f) Colos. 3. 16. Ephes. 5. 19. (g) 1 Cor. 14. 26.

without incantment, and there is no excellency in a singer. Where they have strain'd the Words of the Original, or rather departed from the Sense thereof, only to shew their Detestation of this Abuse. Josephus tells us (b) that when Herod propos'd very great Rewards to those who were call'd Musicians, and to all Sorts of Players on Instruments, endeavouring to the utmost of his Power that the most famous in these Professions should be assisting in his Theater, though the Strangers conceiv'd thereby an incomparable and unaccustom'd Pleasure, and admir'd his Expences for that End; yet the Jews interpreted those Practices, for a manifest Corruption of those Disciplines and Manners, which they had entertain'd and honour'd among them: And then he adds his own Opinion, That it was an impious thing to change and profane the Ordinances of the Country for foreign Exercises.

Philo the Jew (i) liv'd among the Essenes at Alexandria. He was acquainted with their Manner of Singing Hymns to God, and (k) highly commends it. He was (l) a great Admirer of Musick, and (m) frequently joins this Science with Grammar, Arithmetick, Logick, and Geometry, as equally useful. He (n) knew the Musick of the Greeks, and accordingly speaks of their Scales, and the Distances of their Sounds. He tells us, (o) That it is a good thing to praise God with Hymns, and give Thanks to him, since he gives us all that we do enjoy. And (p) that the Essenes cannot be sufficiently commended,

(b) Jewish Antiquities, Book 15. Ch. 11. (i) Anno Christi 50. (k) De Agriculturâ. De Plantatione Noæ. De Temulentia. De Migratione Abrahami. De somniis. De Charitate. De Victimis offerentibus. (l) De Cherubim. De Agriculturâ. De Nominum mutatione. (m) De Congressu quærendæ eruditionis gratiâ. De Somniis. Quod omnis probus liber. De Nominum mutatione. (n) De Agriculturâ. De Congressu quærendæ eruditionis gratiâ. Quis rerum divinarum hæres sit. De Somniis. De Vitâ Mosis, lib. 3. De Decalogo. (o) De Somniis. (p) De Vitâ Contemplativâ per totum.

Chap. I. *The Great Abuse of Musick.* 15

who devote themselves to the Reading of the Law and the Prophets ; to Hymns and other Things, which promote Piety and Knowledge ; who do also compose Psalms and Hymns to the Praise of God, and imitate Moses and Miriam, after the Passage of the Red Sea. He tells us, (q) that the Jews, in their solemn Feasts and Meetings us'd no other Mirth or Musick, but Psalms and Hymns and spiritual Songs, where-with they sounded out the Praises of God. But yet he (r) expressly condemns the Stage-Plays, as voluptuous, trifling, vain and hurtful Pastimes, in which many Thousands of people did miserably spend their Time, and waste their Lives, which occasion'd the Neglect of all Affairs, both publick and private. He (s) blames those, who are overcome with Desire of Sights and Stories, and place no Bounds to their Eyes and Ears, but follow Men and Women Fiddlers, and thus spend their whole Time in a wretched Manner. He (t) tells us, That the gay Appearance of Vice is owing to the fine Tuning of the Voice among other Delights. But Virtue discovers the Cheat, and will inform us, That tho' Vice delights the Ear with her Voice, yet whilst she thus insinuates and speaks those things of her self, which is most delightful for us to hear, she must of necessity hurt the Soul, of which we ought to take a more especial Care. And (u) also commends Macro, as a good Man, because he admonish'd such as were too much delighted with the Fiddlers and Consorts, and could not forbear them ; and also told the greatest Persons how absurd it was to devote themselves to Songs, Dancings, Festings, and such like Trifles. And therefore from this Author alone, we may plainly learn the Zeal which the Jews exerted against the Abuse of this Noble Science.

(q) De Vita Contemplativa per totum. (r) De Agriculturâ.
 (s) Ibid. (t) De Mercede Meretricis non accipiendâ per totum.
 (u) De Legatione ad Caium.

C H A P. II.

Of the Antient Use and Design of Musick among the Greeks ; with their Concern for, and Care to prevent, the Abuse thereof.

EGYPT being famous for Learning in the most antient Times, the *Greeks* frequently went thither to converse with their *Philosophers*, and be instructed in the *Liberal Arts* and *Sciences*. *Herodotus* is of the Opinion, (a) That the *Greeks* deriv'd their *Religion* from the *Egyptians*. And the Conformity of the *Grecian Rites* with those of that Nation, are look'd upon as a plain Argument, that they were fetch'd from thence. By the same Method of Travelling, the *Greeks* became acquainted with the Learning of the *Jews*, insomuch that the Stories mention'd by their *Poets* are suppos'd to be taken from thence with little Alterations. The Story of *Cadmus* his bringing of *Letters* from *Egypt* to *Greece* is generally known, and (b) his very Name shews him to be born in, or to come from the *Oriental Countries*, and probably from *Phœnicia*. However, the *Greek Letters* are so very like to the antient *Coptick*, that they plainly evidence their Translation from one Country to another. As therefore the *Antient Learning* of the *Greeks* was taken from the *Jews* and *Egyptians* ; so it is more easie to shew, that their *Poetry* and *Musick* came at first from thence, and that their Copies were according to the Pattern of the *Eastern Nations*.

(a) *Euterpe*. Page 48. (b) קרם The East.

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The *Hymns* of *Homer* were in all Probability like those of the *Egyptian Priests*, to magnify their *Gods*. His *Odysses* and *Iliads* seem like the Method which they us'd to magnify their *Kings* and *Good Men*. *Theocritus* seems to imitate the *Shepherds*; and the *Elegies* in *Greece* are owing to the Knowledge of those which were us'd in *Egypt*. Accordingly, we may more easily trace the first *Design* and *Use* of their *Musick*, it being the same in these three Nations; namely, to instil into the People the Notions of *Religion*, to civilize their *Tempers*, to excite them to *Valour*, and other noble *Actions* for the Good of their *Country*, and to increase a *Conjugal Affection*, and such *Virtues*, which render each other happy in the Practice of them: And to this End their Poets generally avoided all such Expressions, which might corrupt their *Hearers*, or leave a different Impression upon their Minds.

Amphion and *Orpheus* were the two first, who were famous for *Musick* in those Countries; and therefore generally reported by the *Greeks* to be the Inventors thereof.

Amphion being (c) the eldest, was by this Science very serviceable to his Country, and perswaded the savage Multitudes to live peaceably together in *Thebes*, which he built, and where he succeeded *Cadmus* as their King; which makes it the more probable, that as at this Time they brought from *Egypt* the Knowledge of *Letters*, so at the same Time they also brought from thence the Knowledge of *Musick*. The Poets report of *Amphion*, that he was so cunning a *Musician*, that as he play'd upon the *Lute*, the Stones followed him to the Places where they should be laid.

As for *Orpheus*, who is (d) the next in Order, He-

(c) Anno Mundi 2630. (d) Anno Mundi 2710.

race informs us, that (e) being a *Divine Poet*, he did prevail upon the rude and barbarous People to abstain from *Murder*, and such *Food*, which was not convenient, and for this Reason he is said to have tam'd both *Tigers* and *Lions*. He first brought the Rights of *Religion* into *Greece*, and for the great Service which he did in this respect by his *Musick*, he is reported to have made *Woods* and *Mountains* follow him, and stay the Current of the *Rivers*. This (as *Horace* saith) was the Wisdom of these two *Artists*, as well as of others, to put a Difference between such things as were sacred, and such things as were common, and to make them distinguish between Good and Evil. By this Means they dissuaded Men from brutish Lust, and prescrib'd Rules to such as were married. By this Means they built their Cities, and made Laws for the better Governing of them; and this was the Method, whereby the *Poets* and *Musicians* did anciently gain so much Credit and Esteem. It is a great Pity that we have not above *Sixty* of the *Verses* of *Orpheus* now extant: However, in them we may discern, that he was acquainted with the *Jewish Learning*. He quotes *Moses* as a *Divine Writer*. He expressly commends the *Ten Commandments*. He speaks more like a *Christian* than an *Heathen* concerning the *Unity*, *Eternity*, and *Majesty* of *God*. And thus like the *Priests* in *Egypt*, he instills into his *Hearers* the Precepts of Religion.

(e) *Lib. de Arte Poeticâ.*

Silvestres homines facer, interpresque Deorum,
 Cædibus, & victu fædo deterruit Orpheus,
 Dictus ab hoc lenire Tigres, rabidosque Leones.
 Dictus & Amphion Thebanæ conditor arcis.
 Saxa movere sono Testudinis, & prece blandâ
 Ducere quò veller. Fuit hæc sapientia quondam
 Concubitu prohibere vago, dare jura maritis,
 Oppida moliri, leges incidere ligno.
 Sic honor & nomen divinis vatibus, atque
 Carminibus venit.

The next Poet after Orpheus was (f) *Homer*. His *Iliads* are design'd to give us a Pattern of *Courage*, and his *Odysses* for a Pattern of *Conduct*. In both he recommends *Piety* to the *Gods*, *Respect* to *Princes* and *aged Persons*, *Hospitality* to the *Living*, and *Humanity* to the *Dead*. He rarely bestows any *Epithets*, but such as are full of *Respect* and *Esteem*, and when any others are us'd, they come only from his *Heroes* in a violent *Passion*. He shews us in *Telemachus* an Example of *Obedience* and *Affection* to *Parents*; in *Penelope*, an Example of *Constancy* to her *Husband*; and in *Ulysses*, an Example of true *Affection* to his *Wife*; and he intermixeth (as *Occasion* requires) several *Moral Sentences*. 'Tis true that *Homer* often repeats some particular *Passages* of his own, and among them one or two *Phrases* which are exceptionable. However, his whole Works seem to have another *Tendency*, and therefore being an *Heathen*, he is more excusable; since he was unacquainted with the *Caution* which (g) *St. Paul* gives us, and only took his *Rules* from the *Dictates* of *Nature*.

Horace (b) joins (i) *Tyrtæus* with *Homer*, as treating on the same Subject, and exciting the Hearers to *warlike Actions*. The *Style* of both Authors is grave and serious. *Tyrtæus* hath *Drum* and *Trumpet* in his *Verses*, and endeavours to stir up the same *Valour* by *Exhortation*, which *Homer* recommended by *Example*. His faulty *Expression* is design'd to recommend *Modesty*. However, the glorious *Success* of his *Verses* cannot be pass'd over in *Silence*. The (k) *Command* of the *Spartan Army* was given to him, by the *Ad-*

(f) Anno mundi 3000. (g) 1 Cor. 14. 26. (b) Ibid.

——— Post hos insignis Homerus,

Tyrtæusque mares animos in Martia bella
Versibus exacuit.

(i) Anno mundi 3270. (k) Pausanias in Messen. pag. 244.
Diodor. Sicul. lib. 15. pag. 492. Justin. Hist. lib. 3.

vice of an Oracle, (as the *Pagan* Writers tell us) in one of the *Messenian* Wars. He was reckon'd very unfit for such a Station, being reported to have been short, and very deform'd, blind in one Eye, and lame, and never bred up to *Martial* Employments. Add to this, that the *Spartans* had at that time suffer'd great Losses in many Encounters, and all their *Stratagems* prov'd ineffectual, so that they began to despair of Success. But then the *General* acting the Part of a *Poet*, by his Lectures of *Honour* and *Courage*, deliver'd in moving *Verses* to the Army, ravish'd them with the Thoughts of Dying for their Country to such a Degree, that rushing on with a furious Transport to meet their Enemies, they gave them an intire Overthrow, and by one decisive Battle put an happy Conclusion to the War.

But to proceed ; *Hesiod* was (l) next to *Homer*, as well for the Value of his Works as their Antiquity, being often thought to be cotemporary with him. In these two *Poets* we may observe the Antient, Sweet, Natural and Easy, Plainness of Style, with an Air of the Gravest Virtue. In *Hesiod* we have an inestimable Treasure of unaffected Moral Precepts, which he liberally bestow'd on his Brother *Perfes* ; and the *Fables* concerning the Race of the *Gods* are pleasantly told, and usefully applied. His *Poems* are design'd for the Benefit both of Town and Country ; and his Muse is free from the Vices of either.

Theocritus (m) stands next in Order among those who are call'd (n) *The Lesser Poets*. He left *Sicily* to reside in *Egypt*, where his *Muse* found a favourable Reception, and accordingly in his seventeenth *Idyllium* address'd to *Ptolemy Philadelphus*, King of that Country, he extols his generous Protection of Learning

(l) Kennet's *Lives and Characters of the Antient Greek Poets*.

(m) Anno mundi 3680. (n) *Minores Poetæ*.

and Ingenuity, as something beyond the Degree of common Virtues and Excellencies. Accordingly in his *Pastorals*, &c. he seems to imitate the *Egyptian Shepherds*, and useth the *Dorick* or *Country Dialect*. He may well be rank'd among the *Moral Poets*; tho' sometimes his *Muse* is spotted with *Dirt*, sinks below the Dignity of her *Character*, and is contented to use some exceptionable Expressions.

The rest of the *lesser Poets* are full of excellent *Moral Sentences*; and some of their *Poems* are only design'd to instruct their *Hearers* in their Duty to *God*, *themselves*, and their *Neighbour*. *Moschus*, *Bion*, and *Musæus* are the only *Poets* among them, who mention any *Love Stories*; and though I do not pretend to excuse several of their Expressions; yet I must say, that they are comparatively clean and modest. *Pythagoras* his *Verses* are truly golden, and his *Rules* are fit to be practis'd by the best of *Christians*. *Solon* writes in *Verse* agreeably with his *Character* in all other Respects. *Phocylides* speaks of the (o) *Resurrection from the Dead* in so plain a Manner, that he is suppos'd by some to have been a *Christian*. Indeed we may conclude from thence, that he, as well as *Orpheus*, was acquainted with the *Jewish Learning*; but his mentioning of the *Gods* so often doth plainly shew us that he was an *Heathen*. However, his Instructions are truly admirable; and to mention but one more; tho' the Style of *Theognis* is mean, and he writes without the least Advantage or Ornament, or Disguise, and in the plainest Manner imaginable: yet his Sentences are very excellent. The Meanness of his Words doth rather illustrate the Greatness of his Matter; and his Verses must be acknowledg'd for a useful Summary of *Precepts* and *Reflections*, wholly clear from the least Imputation of Looseness or Debauchery. The Advancement

of *Morality* was that which the *Poets* generally aim'd at in those early Times (and I wish that I could say, it is so still). This rais'd them to such a Reputation, that *Isocrates* writing an excellent *Epistle to Demonicus*, as a Rule whereby he might order his Life and Conversation, tells him at the End thereof, that for his farther Instruction, he ought to be conversant among the choicest Pieces which were written by the *Poets*.

As for the *Lyrick Poets*, being the chief Subject of our present Inquiry ; *Pindar* (p) was one of the eldest, and also one of the best. Most of his Works are preserv'd intire, and in them we may discern the *ancient Poetick Genius*, and what Subjects were then thought most proper for a *Musical Entertainment*. His *Odes of Victory* were all compos'd to be sung by a *Chorus* of Men at publick *Festivals* and Meetings, assisted with all the Advantages of *Instrumental Musick*. His Writings contain that (q) prodigious Elevation of Spirit, that amazing Beauty of Sentences, that boundless Scope of Thought, and that daring Liberty of Figures and Measures, which (as *Horace* truly observes) is imitable by none. His *Muse* was chaste and clean. His chief Design was to profit and instruct. He seldom praises any but the best Men, and never those who were bad. He would flatter none in their *Vices*, and gives us excellent Lessons on almost every particular *Virtue*. He speaks of the *Immortality* of the Soul, the different *Estates* of Good and Bad Men after this Life, the just *Inequallity* of the *Distributions* of *Providence*, and the *Incapacity* of Men to judge of the Actions of *Heaven*. He protests against that dangerous Vice of his Art, namely, The delivering unworthy Stories about the *Sovereign Beings*. He professeth his Abhorrence of charging the *Gods* foolishly with the *Vices* of Men, and cautions his own

(p) Anno Mundi 3430. (q) Kennet's *Lives and Characters of the Ancient Greek Poets*.

Muse, lest she should be guilty. Nay, he declares positively, that he will give the old Relations of their Actions in a quite different Manner from all that went before him, rather than suffer any Dishonour by his Mismanagement to be reflected on the *Divine Beings*. And where is a *Christian Poet* so tender of the Honour of that *God*, and that *Saviour*, in whom he professeth to believe? For these Reasons, (r) one of the *antient Fathers* was of the Opinion, That he took many things out of the *Sacred Scriptures*, and had for a long time been conversant in them.

Anacreon (s) liv'd about the same time, and his Works are also extant at this Day. His *Style* is easie, and full of great Flights of Fancy; it is natural and elegant; but in his *Morality*, he is very defective. He seems to be devoted to *Wine* and *Love*; from which, *Pindar* carefully abstain'd; neither shall I excuse him from Pleading for *Sodomy* it self. Here we see, that the evil was mix'd with the good; and as the *Lyrick Poesie* was honour'd by the one, so it was abused by the other. However, his *Muse* was as cleanly and decent as the Subjects could admit. When the *Poet* plunges her into the *Mire*, she seems to abhor it; she strives to keep herself clean; and tho' she is generally too free; yet she is seldom, if ever, smutty in her Discourse. Besides he took as great a Liberty in his *Morals* as he took in his *Poems*. In these Cases, *Out of the abundance of the Heart the Mouth speaks*; and the *Fancy* is govern'd by the *Life* and *Conversation*. He seems to have been a profess'd Despiser of all Business and Concerns of the World; and to design his whole Age meerly for one merry Fit. His *Statue* was distinguish'd by the Postures of a *Drunkard*; and the general Cry against him was, that he was guilty of the other

(r) Clemens Alexandrinus in *Pædagog.* (s) Anno Mundi 3420.

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Crimes, which he so often pleads for. His Death was also as remarkable as his Life, since he was choak'd with a *Grape-stone* in the midst of his *Follity*.

The rest of the *Lyricks*, whose *Fragments* still remain, seem too often to follow *Anacreon's Copy*. What *Quintilian* said of *Alcæus*, (who was one of them) is too true, when spoken of others. (t) *He often descends to Sports and Love; tho' at the same Time he always shews himself to have been born for greater Subjects.* Indeed we may plainly learn by their *Examples*, That when *Wit and Humour* is let loose beyond its Bounds, it runs into more *Extravagancies*, and is afterwards with great *Difficulty* if ever restrain'd.

But as the Stage at *Athens*, and especially the *Chorus*, had so great a Share of their *Musick*; so it is impossible to give an Account of the one, without some Account also of the other.

The *Plays* (both *Comedy* and *Tragedy*) consisted of two Parts, the *Acts* and the *Chorus*: The *Acts* do generally consist of *Iambick* and *Trochaick Verses*, or such other as are fit for *Dialogues* and *Colloquies*. Among these there is sometimes a *Chorus*, or Company of Men coming upon the Stage, when one of them plainly speaks to the rest of the *Actors*, according as the *Poet* thinks will be most agreeable to carry on his *Humour* and *Design*. But beside this, when *Dramatick Poesy* was brought to some Perfection, there was also a *Chorus* between the *Acts*, consisting of several *Verses*, in the same Measure and Order like those in *Pindar*, and which was sung according to the *Musick* of those Times. It generally consisted of three Parts, and the *Verses* of each respective Part were usually the same both for *Number* and *Measure*. When the first Part was sung, the *Chorus* turn'd to the *Right Hand*, which they call'd (u) *Strophe*. When the second Part was sung, the

(t) Instit. lib. 10. cap. 1. pag. 447. (u) Στροφή.

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Chorus turn'd to the *Left Hand*, which they call'd (x) *Antistrophe* : And when the *third Part* was sung, the *Chorus* turn'd to the *middle Part* of the *Audience*, which they call'd (y) *Epodos*. This *Chorus* was a Company of *Actors*, representing the Assembly or Body of those vulgar Persons who either were present, or probably might be so upon that Place or *Scene* where the Business was suppos'd to be transacted. This may be the Reason that the *Chorus* is not always exact as to *Number* and *Measure* in their *Verses*, and that it sometimes consisted of a single *Poem*, and sometimes of a *Colloquy* in the Nature of an *Act* : However, this *Diversion* was then but in its Infancy, and scarcely reduc'd to Rules, and the *Musick* of those Times seems to be but little better. Their chief Design was to instruct and improve the *Audience* ; and accordingly in the *Acts*, but especially in the *Chorus*, the *Poets* frequently intermix many excellent *Moral Sentences* ; and the *Vulgar* at *Athens* were not then represented as speaking the *Language* of *Billingsgate*, much less as *profane* or *obscene* in their Expressions. They talk honourably of their *Gods* ; mention their *Power*, *Wisdom*, *Providence*, *Justice*, and other *Attributes*, with Respect and Gravity. They display *Vice* in its most horrible Shapes, and paint *Virtue* with the highest Beauties, and with the best Rewards. They sometimes approach the *Gods* by *Prayer* ; they implore the future Protection of the *Tutelar Deities*, and sometimes they return solemn *Thanks* for Blessings on the Publick. The Indecencies of the *Actors* are often reprov'd by the *Chorus*, who tells the *Audience*, that such are punish'd for their *Haughtiness* and *Impiety*. All this was manag'd by them with the utmost Air of Gravity and Devotion, and with such a Strain of *Piety*, as was more fit for a *Temple* than a *Scene*. Thus the *Example* and

(x) Ἀντίστροφον. (y) Ἐπώδους.

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Argument of the *Vulgar* on the *Stage* contributed to promote a *Sense of Religion*; and the *Songs* were not intended to *debauch* the *Nation*.

The *Greek Tragedians* chiefly intending to excite the *Passions of Sorrow and Pity*, or to stir up the *Audience* to *martial Actions*; but the *Audience* being more inclinable to *Mirth* and *Jollity*, and frequenting these *Places* for *Diversion*, and not for *Information*; the *Poets* conform'd themselves in these *Entertainments* to the *Humour* of the *Times*, and accordingly the *old Comedy* was usher'd in. This (z) at first met with an *universal Esteem*. This *universal Esteem* made the *Poets* assume to themselves an *unaccountable Liberty*; so that they would not be confin'd to the *Rules of Piety, Modesty, or Gravity*; but without *Distinction*, expos'd the wisest and best of *Men*, and greatest of *Magistrates*. This *unaccountable Liberty* provok'd the *Government*, inso-much that the *Ancient Comedy* was suppress'd by a *Law*, and was accordingly succeeded by the *Middle* and the *New*, and the *Chorus* was forc'd to be silent, at least in comparison of its former *Liberties*, and render'd incapable of doing any farther *Mischief*. And therefore, as *Aristophanes* was one of the *Old Comedians*, and liv'd immediately before the *Regulation*; so it is no wonder that we meet with so many exceptionable *Passages* in him, which gave so great an *Offence* in a *Pagan Country*.

The *Old Comedy* (as an (a) ingenious *Author* observes) was a bare-fac'd exposing of the greatest *Persons* on the *Stage*, without the least *Disguise* of the *Subject* or of the *Name*. The *Middle Comedy* present-

(z) Horat. De Arte Poetica.

Successit Vetus his Comædia, non sine multa
Laude; sed in vitium Libertas exçedit, & vim
Dignam Lege regi: Lex est accepta, Chorusque
Turpiter obtulit, sublato jure nocendi.

(a) Kennet's *Lives and Characters of the Antient Greek Poets*. P. 133.

ed real Faults and Miscarriages under the Disguise of borrow'd Names; and the *New* or *Third Sort*, was an entire Reformation of the *Stage* to Civility and Decency, obliging the *Poet* to suppose the *Actions* as well as the *Names*; and without making any particular Reflections, to give only a probable Description of human Life. Accordingly their *Chorus* was moderated and restrain'd, and retain'd only the Part of a common Actor without Offence. And tho' we have none of those *Plays* now extant; yet we may suppose that *Horace* took his Instructions from their Example, when he (b) advis'd the Poets to take Care, that nothing is *sung* by the *Chorus* between the *Acts*, which may not be pertinent and proper to the Subject in Hand. That the *Chorus* should speak well of good Men, and give good Counsel as to Friends. That it should perswade them to lay aside their Passions, and treat with Respect such as are inoffensive in their Lives and Conversations. That it should praise *Frugality*, and the Administration of *Justice*, speak honourably of the *Laws*, and commend the Blessing of *Peace* and *Unity*. That it should be no Divulger of *Secrets*; and in its Addresses to the *Gods* should pray, that they who are miserable should be comforted, and they who are proud might be humbled. Thus the *Stage* and their *Songs* were soon brought again into good *Order* and *Decorum*. What Pity then is it that we do not follow their *Example*? or that the *Laws* of

(b) *De Arte Poeticâ* lib.

Actoris Partes Chorus, officiumque Virile
 Defendat: neu quid medios intercinat actus,
 Quod non proposito conducat & hæreat apte.
 Ille bonis faveatque, & consilietur amicis:
 Et regat iratos, & amet peccare timentes.
 Ille dapes laudet mensæ brevis, ille salubrem
 Justitiam, legesque, & apertis otia portis.
 Ille tegat commissa, Deosque precetur, & oret,
 Ut redeat miseris, abeat Fortuna superbis.

28 *The Great Abuse of Musick* Part I.

God cannot have so good an Effect in a *Christian*, which the Laws of *Men* had in a *Pagan* Country ?

Musick being highly esteem'd in the *State*, was also introduc'd into the *Camp*. Accordingly (c) before they fought, they sang an *Hymn* (d) to *Mars*; and after a prosperous Battle, they sang an *Hymn* (e) to *Apollo*. *Lycurgus* the King of the *Lacedemonians* (f) commanded the Soldiers to adorn their Heads with *Garlands*, and when the Enemy was near, and the Army drawn up in *Battalia*, he order'd the *Flutes* to play the *Tune* of *Castor's Hymn*, and he himself advancing forward began the *Hymn to Mars* before the Battle; so that it was at once both a delightful and a terrible Sight to see them march on, keeping an *equal Time* or *Pace* to the *Tune* of their *Flutes*, without ever troubling their Order, or confounding their Ranks, whilst their *Musick* led them on cheerful and unconcern'd into the midst of Danger. And as the *Hexameter Verses* of *Orpheus*, *Homer*, *Hesiod*, *Tyrtæus*, &c. (g) were compos'd for an *antient*, *grave*, and *equal* (such as we call *common*) *Time*; so I suppose, that these were the *Measures* sung on those Occasions, and that they might for this Reason be call'd *Heroick*.

However, when *Musick* was in its greatest Esteem among the *Greeks*, they seem'd to have a very watchful Eye to prevent the *Abuse* thereof. They who heard the pompous *Diversions* of the *Stage* in those Times, were so pious and sober, that they themselves would not endure any thing which was *profane* or *immoral*. For this Reason, (h) *Achylus* was condemn'd as a Despiser of the *Gods*, upon the Account of one of his bolder

(c) Thucyd. Schol. lib. 1. &c. (d) Παῖαν ἐμβαλίνεσθ. (e) Παῖαν ἐμνίκεσθ. (f) Plutarch. Lycurgus. (g) Augustin. de Musica, lib. 2. cap. 2. Dactylus & Anapæstus & Spondæus, non solum æqualium Temporum sunt, sed etiam percutiuntur equaliter. In omnibus enim tantum levatio, quantum positio pedis sibi vendicat. (h) Kennet's *Lives and Characters of the Antient Greek Poets*.

Tragedies, and the *Athenians* had certainly thereupon proceeded to stone him to Death, if he had not been rescued by the Reputation of his Brother *Amynias*.

When (i) *Euripides* us'd this Expression in his *Hippolytus*, *My Tongue hath sworn, but still my Mind is free*, it was look'd upon as a bold Stroke, and he was indited thereupon, as a wicked Encourager of *Perjury*, tho' it doth not appear that he suffer'd for it. At another Time also in the Tragedy of *Bellerophon*, he incens'd the Audience to as high a Degree; for when one of the *Actors* had spoken very elegantly in Praise of Money against Honesty, they rose with a general Consent to demolish the *Play*, censure the *Poet*, and punish the *Actor*, and were with great Difficulty appeas'd. And as their Caution was so great in the Body of the *Play*, so we may conclude that it was the same in the *Musick*.

The *Athenians* made Laws, that (k) no chief *Magistrate* should be openly expos'd in a *Comedy*; that no Person should be nam'd in any of those Pieces; that (l) no Judge of the *Areopagus* should make one: And they also took an effectual Care (as (m) *Horace* informs us) to suppress the Extravagancy of the *Chorus*, by a particular *Statute* enacted for that Purpose.

In the most early Times among the *Greeks*, their Entertainments were seldom made, but on the *Festivals* of the *Gods*; and the *Songs* which they then us'd, were commonly *Hymns in praise of those Deities*, the Singing of which was accounted a Part of *Divine Worship*. Afterward their Arguments were of various kinds, and most of them serious, containing (n) Exhortations and useful Instructions. Sometimes they consisted of the *Praises and Illustrious Actions* of Great Men, and com-

(i) Kennet's *Lives*, &c. (k) Sam. Petit. Comment. in *Leges Atticas*. pag. 79, 80. (l) Plutarch. de *Gloriâ Atheniensium*. (m) Lib. de *Arte Poeticâ*. (n) Dr. Potter's *Greek Antiquities*. lib. 2. pag. 482.

monly bore the Persons Names whom they celebrated. Hence *Athenæus* was of the Opinion, that (o) *Musick* was not brought into Entertainments for the sake of any mean and vulgar Pleasure; but to compose the Passions of the Soul, and to better Mens Manners. And from the Description of the Entertainments which we find in *Homer*, it appears that the Songs us'd about the Time of the Trojan War consisted chiefly of *Hymns*, wherein the Actions of the Gods and Heroes were related. The soft and wanton Songs were then unknown. But when the Subjects at Feasts began to be ludicrous and satyrical, amorous and filthy, the *Musick* and the Feasts were soon brought into Disesteem: And in later Ages, it was so uncommon a thing to have sacred *Hymns* at Entertainments, that *Aristotle* was accus'd by *Demophilus* for Singing a *Pæan* every Day at his Meals, as an Act of very great Impiety. So that the Abuse of *Musick* did in this Case even abolish the Religious Use thereof.

The (p) *Ionians* are reported to have delighted most in wanton Songs and Danes. Their Way of Singing was very different from the *Antients*, and their *Harmony* was more loose and extravagant. Accordingly their Manners were more corrupted than any other Nation in Greece. They were also (q) a proud, angry, and ill-natur'd People. Accordingly their *Musick* was despis'd by others for Fear of the Infection, insomuch that as in the *Syriack Language* the word Comedy signified a Curse and a Reproach; so in Greece, the *Ionick Motions* were us'd to signify wanton Gestures, or *Musick*, and proverbially design'd for a Token of Contempt.

The *Lacedemonians* endeavour'd very carefully to preserve their *Antient Musick* in its Original Plainness, and it is recorded of them, that (r) tho' they approv'd

(o) Lib. 14. cap. 11. (p) Theophrastus. (q) Athenæi Deipnosophista. lib. 14. cap. 10. (r) Plutarchi Laconica institutio, pag. 504.

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of a modest and grave Harmony, yet they utterly exploded all effeminate, light, and wanton *Airs*; and their *Ephori*, or *Magistrates*, fin'd and censur'd *Terpander* and *Timotheus*, for affecting to be otherwise. And therefore (f) when *Timotheus* added four other *Strings* to the *Harp*, he was enjoin'd to cut them off with his own Hands, and to be banish'd from *Sparta*, because he despis'd the *Antient Musick*, and introduc'd a greater Variety.

The Abuse of this Science made some among the *Greeks* condemn even the very Science it self. It was the Opinion of *Ephorus*, that (t) *Musick* was intended only to deceive Men. *Alcibiades* (u) rejected delicious *Musick*, as unworthy of any ingenious Person; and (x) *Diogenes* neglected it, as an unprofitable, a needless, and a useless thing.

Beside these, they who were moderate in their Censures, and admir'd the due Use of *Musick*, did all agree in condemning the Abuse thereof, and were not silent on this Occasion. *Aristotle* (y) brings in *Socrates*, and joins with him in the same Evidence. *Plutarch* (z) compares *Poetry* to the *Polypus's* Head, which contains many things both profitable and pleasant to them who make a right Use of it; but to others it is very Prejudicial, filling their Heads with vain, if not impious Notions and Opinions.

Athæneus (a) commends *Musick*, as regulating Mens Manners, restraining their Anger, and reforming their Minds, as curing Diseases, and chearing the Spirits. He tells us, that (b) the *Greeks* of old were studious in this Science: But at the same Time he complains, that when Confusion follow'd their Order, and the antient

(f) Cicero de Legibus lib. 2. (t) Polybii Histor. lib. 4. Athenæi Deipnosophista, lib. 14. cap. 11. (u) Plutarchi Alcibiades. (x) Diogenis Laertii, lib. 6. (y) Polit. lib. 8. cap. 6, 7. (z) Initio libelli de audiendis Poetis. (a) Deipnosophista, lib. 14. cap. 10, 11. (b) Cap. 13.

Laws had lost their Vigour, their *Musick* was corrupted, which unbent the Sinews of Mens Minds, made them effeminate, not courteous, and intemperate instead of being chaste. And he adds his Opinion, That it would never be better, but rather grow worse and worse, until the *Musick* was refin'd, and by this Means had recover'd its former Dignity.

Plato (c) tells us, That *Musick* and *Philosophy* were appointed by the Gods, and by the Laws for the Improvement of Mens Minds. He (d) speaks and seems to approve of the ancient Law, That all the different *Airs*, and specifick Kinds of *Musick* should be observ'd, and each of them be made use of at its peculiar Festival. He was of the Opinion, That (e) none should be *Musicians* before they were well qualified for it, in respect of their *Temperance*, *Fortitude*, *Liberality*, *Magnificence*, and other *Virtues*, which were of Kin to these. He saith that (f) Men ought to procure from all things, and from every Place, such Helps as are necessary to promote *Virtue*, whether they are admitted by the Eyes or by the Ears, and commends the Force of *Musick* for this Purpose. But yet he tells us plainly, that (g) this Law is approv'd by all, That we should use good Words in Songs, and that all kinds of Singing should only consist of such Words, as tend to promote *Virtue*. He saith, that (h) a Law ought to be enacted, that no one should sing any thing except the publick and the sacred Songs. He sufficiently expresth his Concern at the Abuse of *Musick*, and his Apprehension of the Consequences thereof. He saith, (i) That the Governours of a City should take an especial Care, lest any Vice or Corruption should creep into their Constitution : That they should carefully observe lest any No-

(c) In *Timæo de animâ mundi*. (d) De *Legibus*. lib. 3.
 (e) De *Republicâ*. lib. 3. (f) *Ibid*. (g) De *Legibus*. lib. 7.
 (h) *Ibid*. Edit. Serrani, pag. 800. (i) De *Republicâ*. lib. 4.
 De *Legibus*. lib. 2. & 7.

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velty should be introduc'd into their *Games* and their *Musick*; That the *Laws* to prevent it should be observ'd with all Care and Industry. That they should be afraid, when any Man thinks, that he hears a new Way of *Singing*, and afterwards commends it: And he adds, That such a Thing is so far from being commendable, that it ought not to be admitted into our Minds; and that we must take an especial Care never to encourage a new Method in *Musick*, since the whole State of a *City* is thereby brought into imminent Danger. And then he gives his Opinion, That the altering of the *old, grave, and solemn Measures of Musick*, is always attended with repealing the *Laws*, and unsettling the Constitution. He adds, That all agree in this, That all *wanton, Lydian, and Ionick Harmony and Musicians*, together with all *Musical Instruments of many Strings*, should be forbidden, as the Way to effeminate the *Minds of Men*, to corrupt their *Manners*, to abate their *Courage*, to spend their *Time*, and intice them to *Idleness and riotous Living*.

CHAP. III.

Of the Antient Use and Design of Musick among the Romans, with their Concern for, and Care to prevent the Abuse thereof.

AS the *Greeks* borrow'd their Learning from the *Eastern Countries*; so the *Romans* were in the same Manner oblig'd to the *Greeks*, and indeed they came originally from them. It is certain (a) that

(a) Mede, Page 272.

the *Hetrurians* were a Colony from *Asia* the Less; that they were a Greek Nation, and spoke the Greek Language; and that the East Part of the Country, which lies toward *Syria*, was antiently call'd *Magna Græcia*, and was afterward fill'd with other Greek Colonies, and spoke the same Greek, which other Greek Nations did. Some of the principal Greek Poets, as *Theocritus*, *Philemon*, *Empedocles*, *Epicharmus*, and *Stesichorus*, were either born, or liv'd in *Sicily*. As therefore the Greeks were settled in these Parts before the Wars of *Troy*; so *Aeneas*, and his Company, could not but bring with them a farther Account of the Customs and Manners of that Country. Besides, it is very probable from the Words of *St. Paul*, that the *Romans* were of the antient Greeks, who speaks particularly to them, and saith (b) *There is no Difference between the Jew and the Greek, for the same Lord over all is rich unto all that call upon him.* Where the *Apostle* seems to comprehend the *Romans* under the *Grecians*; otherwise the Manner of his Arguing had not been so much to their Purpose. Accordingly, the Greek was the Original, from whence the *Latin Poets* took their Copies; and the Pattern which they propos'd for their Imitation. The Measure of their Verses, both *Lyrick* and others, is exactly the same; and it is admirable to consider, in this Respect, the Harmony between both Languages. *Horace* (c) commends the *Greeks* for their Wit and Loftiness of Speech, and their Ambition to be admir'd for their Poems. He exhorts all Students in *Poesy*, (d) to be conversant Day and Night among the *Greek*

(b) *Rom. 10. 12.*

(c) *De Arte Poeticâ lib.*

*Graius ingenium, Graius dedit ore rotundo
Musa loqui, præter laudem nullius avaris.*

(d) *Ibid.*

— *Vos exemplaria Græca
Nocturnâ versate manu, versate diurnâ.*

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Authors, and (e) gives it as the highest Character of the later *Poets*, that they presum'd to depart from the *Greek Copies*, and write something of their own.

Cicero tells us, That (f) the *antient Romans* had a Custom, which they borrow'd from the *Greeks*, of Singing to the *Flute*, the Praises of famous Men at great Entertainments, which was deliver'd in *Poetical Numbers*.

But if we look into the *Poets* themselves, we shall find a clearer Discovery. The very Argument of the *Latin Tragedies* are taken out of the *Greeks*, and *Terence* in his *Prologues*, sometimes owns himself to be little more than a *Translator*. *Ovid* borrows his Description of the *Golden Age* from *Hesiod*; and took the *Invective Poem* of *Ibis* out of *Callimachus* for an Example, to furnish himself with a *Pattern*, and a *Title*, for another of the same Nature.

Virgil in his *Aeneids* imitates *Homer*, and many times translates whole *Verses* out of him. In his *Georgicks*, he sometimes treads in the Steps of *Oppian*, and when he doth not follow him, he declares freely, (g) that *besings the Verses of Hesiod*. In his *Eclogs*, he is beholden to *Theocritus*, from whom he takes sometimes whole *Verses*, and generally *Names*. However, he always leaves out the exceptionable Expressions; and even his *Country Shepherds* join nothing with their *Pipes* but what is *chast* and *clean*. The Subject of *Love* with him is always *honest*, and his *Muse* on that Occasion speaks like a *Virgin*. To this may be added, that his *Shepherds* are religious, and speak with a Sense of *Devotion*. When *Tityrus* was in Peace and Safety, diverting himself with his *Musick*, he gives the Praise of all

(e) *Ibid.*

——— *Vestigia Græca*

Ausi deferere, & celebrare domestica facta.

(f) *Tuscul. Quæst. lib. 4. in Initio.*

(g) *Georgic. lib. 2.*

Astræumque cano Romana per oppida carmen.

to God; and promises to own him as his God, as long as he liv'd; and sacrifice frequently to him. And at another time, *Dametas*, in a *Musical Strain*, contending with *Menalcas* for Victory, imitates *Theocritus* and *Aratus*, by beginning his *Poem* with a Sense of a Deity, by intimating that this ought to be the constant Custom; and by adding that *God was in every Place*, he dwelt upon the Earth, and took Notice of such *Poetick Raptures*, which I wish that our own Poets did seriously consider. In the later Poets, among the Romans, and especially the *Lyricks*, we shall too often find a very unaccountable Liberty. *Ovid*, *Juvenal*, *Martial*, *Horace*, *Catullus*, *Tibullus*, and *Propertius*, are very faulty. They are most extravagant upon the Subject of *Love*, and sometimes without any Regard to Modesty or Decency. Some of them commend *Gluttony*, *Drunkenness*, and such like Excesses. Most of them liv'd in the most debauch'd Time of the *Roman Empire*, and they acted their Parts to spread the Infection, or at least complied with the Humour of the Times. Here Wit scorns to be confin'd to Rules, and flicks at nothing. The Liquor of the Grape, instead of *Parnassus*, seems to be that which inspir'd these Poets, and the Muse is sick of the Disorder, when she attempts to write. However, in their sober Intervals, they speak in another Language. *Juvenal* designs to shame Vice out of Countenance, and he is not without a Satyr which is wholly inoffensive. *Ovid's Epistles* are as modest as the Subject so copiously handled will allow. His *Metamorphosis* is a commendable Poem, adorn'd with many moral Sentences, and with more Examples, and his Description of *Envy* is curious and fine. *Martial* hath some Epigrams design'd for the Instruction of the Reader, as well as his Diversion, and sometimes he mixes Profit with Pleasure. *Catullus* (b) seems to blame himself for his wretched

(b) Miser Catulle, desinas ineptire.

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Fault, in such a Manner, that I did not expect, that he would afterward *play the fool* in the same *Poem*. And *Horace* his *Muse* was not so degenerate, but some of the *Odes* are of excellent Use. They commend a middle State of Life; they dissuade from excessive Grief at the Death of a Friend; they praise *Honesty*, *Temperance*, and *Frugality*, and extol a contented and an even Mind in all States and Conditions. He makes *Hymns* to praise some of the *Gods*, and in his *Addresses* to them he is generally devout. He earnestly petitions for a sound Mind as well as a sound Body. He laments that he had follow'd the *Epicureans* so long, and did not worship the *Deities*, with that *Zeal* which he ought to have. He sharply inveighs against the *Romans* for the *Corruption* of their *Manners*; and when he is carried away by their Example, he is the more to be pitied, since in his *Instructions* to other *Poets*, he gives them another Lesson, and proposeth another Design in their *Writings*, and especially in their *Chorus*. Thus there is something of Good in the worst of these *Poets*, and their Recantations may make a small Abatement of their Faults.

It is observ'd by (i) a late ingenious Author, that during the Space of almost *four hundred Years* from the Building of their *City*, the *Romans* had never known any *Entertainments* of the *Stage*. But *Chance* and *Folly* first found out those *Verses*, which they call'd *Saturnian*, &c. and then the *Actors*, upon occasion of Merriment, with a gross and rustick Kind of *Railery*, reproach'd one another with their Failings. This rough-cast, unhewn *Poetry*, was also afterward instead of *Stage-Plays* for an *hundred and twenty Years* together. But when the *Romans* had conquer'd all *Italy*, and accordingly abounded in *Power*, *Wealth*, and *Luxury*; then they left these *Hedge-Notes* for another sort of *Poem*, a little more polish'd, which was also full of plea-

(i) Kennet's *Roman Antiquities*, Psg. 275.

Sant Rallery, but without any Mixture of *Obscenity*. This new Species of *Poetry* appear'd under the Name of *Satyre*, because of its Variety, and was adorn'd with *Compositions* of *Musick*, and with *Dances*. But when the later *Satyrists* took a greater Liberty; when *Mimicks* and *Buffoons* came in for *Interludes* in all their *Plays*; when the *Musicians* and *Dancers* had hardly any other Design but to make themselves ridiculous; and when they abus'd all Persons without any Regard to Decency and Order, they brought themselves and their *Art* into Contempt, and all Persons look'd upon them as they really deserv'd. To appear on a *Publick Stage* as an *Actor*, was then (k) in *Rome*, injurious to any Man's *Character* and *Honour*. The *Histriones* were the most scandalous Company imaginable. None of that *Profession* were allow'd the Priviledge to belong to any *Tribe*, or rank'd any higher than *Slaves*; and therefore *Cicero*, (l) commending the admirable *Roscius*, who was an *Actor*, and his familiar Friend, gives him this Character; He was so compleat an *Artist*, that he seem'd the only Person who deserv'd to tread the *Stage*; and yet at the same time, so excellent a Man in all other Respects, that he seem'd the only Person, who of all Men should not take up that *Profession*.

What the *Chorus* was in the *Latin Comedies* I shall not determine, because there are no Remains thereof in *Plautus* or *Terence*; but the *Chorus* in *Tragedies* was full of *Moral Sentences*, and design'd for the Improvement of the Audience. Many Instances of this Nature may be produc'd from *Seneca*. 'Tis true indeed, that sometimes his *Chorus* is without *Morals*; that being an *Heathen*, he alludes too much to the *Poetical Fables*; that he bestows on the *Gods* such *Epithets*, which *Poetick License* will not excuse; and sometimes complains of *Providence* it self. These were Crimes

(k) Idem, pag. 287. (l) Pro Quint.

which the *Chorus* in the *Greek Tragedies* did always avoid. Besides, as he was a *Stoick*, so he reduces all to *Fate*; and as he had a *Tincture* of the *Epicurean Philosophy*, so his *Chorus* speaks of the Soul as perishing with the Body; and I take this to be the Reason, that he commends *Self-murder* in many Cases. But notwithstanding the worst which can be said, there are Beauties which deserve our Imitation. His *Hymns* in Praise of *Bacchus*, *Apollo*, and *Hercules*, mention their famous Acts with *Adoration* and *Honour*; they express the Poet's Sense of such *Deities*, and the *Epithets* on such Occasions, are generally those which bespeak a due Regard. Sometimes his *Chorus* is wholly design'd to teach *Morality*, to recommend a Middle State of Fortune; to teach us Hope in Prosperity, and Fear in Adversity; and to fore-warn us of the Danger of Beauty. He declaims against the *Vices* of the Age, and against affecting popular Applause, as a dangerous Rock. When he expresses the Power of *Love*, describes the Snares of *Beauty*, or a *beautiful Person*; nay, when the *Chorus* sings an *Epithalamium*, it is free from *Smut*, *Profaneness*, or *indecent Language*, insomuch that the most exceptionable Passages in other Parts of the *Chorus*, are, by judicious Writers, thought to be none of his; or if they were, yet he may be the better excus'd, by considering that he was an *Heathen*.

The *Antient Musick* of the *Italians* was very plain and mean in comparison of the *Greeks*, or of their latter Improvements. The *Aborigines*, or rather the first Inhabitants, who came from *Greece*, were but a poor Sort of People, bred up to no *Arts* or *Learning*, and forced thither by Necessity from their Native Country. They had no *Academies*, where they might learn the *Sciences*; neither had they any Leisure or Inclination for the *Muses*. The *Poets* reckon them a vagabond People, who came thither with *Saturn*, when he fled from *Jupiter*, and that their living obscurely, or hiding themselves in these Parts, was the Cause

that the Country was call'd *Latium*. When *Aeneas* came into *Italy*, his Companions were *Soldiers*, driven out of their Country at the Destruction of *Troy*, and in their Education little better than the rest. When they were settled there, we have no Reason to think, that they held any Correspondence with *Greece*, much less with *Athens*, or that the *Learning* of the East was convey'd thither. In length of Time, their very Language was alter'd, (which a Correspondence would have preserv'd) and the *Latin* succeeded universally in the Place of the *Greek*. They had no *Scale* of *Musick* known among them, nor any Author that treated on this Science before *St. Austin*, who takes no Notice of the *Distance of Sounds*, but only speaks of the *Length and Proportion of Time*, as it may be applicable either to *Pronunciation* or *Poetry*; so that we may conclude, that the *Latins* were so far from improving the *Musick* of the *Greeks*, that they wholly neglected it, and forgot that little, which they formerly might have had.

When *Rome* was built, the Inhabitants were for many Years involv'd in a Series of Wars. This was that which took up their Time and Thoughts: And as they had but little Notions of *Musick*, so they neglected it as a thing of ill Consequence, as apt to effeminate the *Hero*, and spoil the *Soldier*. For this Reason, *Cornelius Nepos* having related that *Epaminondas* well understood the Art of *Dancing*, of *Playing upon the Harp*, and the *Flute*, with other *Liberal Sciences*, adds (m) that in *Greece* these things were very commendable; tho' in the Opinion of the *Romans* they were trivial, and not worthy to be mention'd.

As therefore they took more Care about their Wars, than about their Diversions; so it is probable that their *Pipes* at first were only in the Woods and Plains. Their *Stages* then consisted of Seats built with Turf,

(m) *Life of Epaminondas.*

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for the present Occasion, standing on the Ground, and *Pompey the Great* was the first who (*n*) undertook to build a *Theater*. In those Times, (as *Horace* tells us) their (*o*) *Pipes* were not bound about with *Brass*, as they have been since, nor did they vie with the *Trumpet*, but they were plain and small, and had only few (namely four) Holes. These at first were sufficient for the *Chorus*. At that time, the Auditors were a frugal, modest, and a chaste People. Then was *Rome* in a thriving Condition. But when they had conquer'd the Country round about; when the City was larger, and their Walls were made stronger; and when they were addicted to *Riot* and *Excess*, without any Fear of Punishment; then the *Poets* took a greater Liberty in their *Songs*, and the *Players* in their *Musick*. Then the *Piper* increas'd his *Notes*, alter'd his *Time*, and had a different *Garb*. Then they departed from the *Antient Rules*; their *Tunes* were more *swift* and *airy*, or rather more *wanton* and *bewitching*: And then began the *State* to decline again.

However, in *Rome* it self the *Abuse of Musick* did not pass unresented. What the Opinion of the *Rabble* was in this Case is not much to be regarded; since they who were born of better Parentage, or had a more plentiful Estate, and consequently a more liberal Education, were offended at it. And therefore *Horace* (*p*) adviseth his Students in *Poetry* to avoid all such things which were *obscene* or *scurrilous*. The (*q*) *Stage* was then under Discipline, the publick *Censors*

(*n*) Tacitus Annal. lib. 14.

(*o*) *De Arte Poeticâ*, lib.

Tibia non, ut nunc orichalco, vincta, tubæque
Æmula, sed tenuis, simplexque foramine pauco
Aspirare, & adesse Choris erat utilis, atque
Nondum spissa nimis complere sedilia flatu, &c.

(*p*) Ibid.

Nec immunda crepent, ignominiosæque dicta:
Offenduntur enim, quibus est equus, & pater, & res.

(*q*) Collier's *short View of the Stage*. Page 23.

formidable, and the Office of the *Choragus* was originally design'd to prevent the Excesses of Liberty. And (r) a late ingenious Writer observing, that the *Chorus* was left out in the *Comedies* among the *Romans*, mentions *Horace* his Reason, as equally affecting both *Italy* and *Greece*. That the *Malignity* and *Satyrical Humour* of the *Poets*, was the Cause of it; for they made the *Chorus* abuse People so severely, and with so bare a Face, that the *Magistrates* at last, forbade them to use any at all.

Neither did the *Abuse* of this *Science* remain without Censure by their own *Writers*. *Justin* (s) speaking of the Irregularities of *Ptolomy* King of *Egypt*, saith, That he had also *Timbrels* and *Dances*, the (t) *Instruments* of *Luxury*; and adds, That these things were the secret *Plagues*, and the hidden *Mischiefs* of a tottering Kingdom. And *Salust* (u) speaking of *Sempronia*, as the Tool of *Catiline*, to foment the Rebellion, adds this among her other Qualifications, that she was taught to sing more finely than became a *Virtuous Woman*, with many other things, which he also calls (x) *The Instruments* of *Luxury*.

Cicero (y) commends the *Musick* both of *Strings*, *Voice* and *Pipe*, provided it was such as was allow'd by Law: But then he immediately approves of the Opinion of *Plato*, that nothing had so easy an Influence upon the Minds of Men, as the different *Sounds* of *Musick*, which had an unspeakable Force to incline either to *Virtue* or *Vice*. He tells us, that it stirs up the feeble, and weakens the active; it unbends the Mind and raiseth it again: And therefore many *Cities* in *Greece* thought it to be much their Interest to preserve their ancient Way of *Singing*. He adds, that the Dege-

(r) Kenner's *Roman Antiquities*. Page 283. (s) *Histor. lib. 30.*
 (t) *Instrumenta Luxuriæ.* (u) *Bellum Catilinarium.* (x) *Instrumenta Luxuriæ.* (y) *De Legibus*, lib. 2.

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neracy of their *Manners* was introduc'd at the same time with the Alteration of their *Songs*. The Reason whereof must be, either that their *Manners* were deprav'd by this Allurement and *Corruption*, as some were of Opinion; or that when their *antient Discipline* was decay'd, because of other *Vices*, the *Poets* and *Musicians* soon complied with the Humour of the Age, assisted to increase the *Debauchery*, and spread the *Infection*, and then their Fancy and Inclinations soon made way for Change in their *Musick*. For this reason he saith, That *Plato*, the wisest and learnedst among the *Greeks*, was so afraid of the Consequences thereof, as to deny, that the Method of *Musick* could be chang'd, without a Change of the publick Laws. And he afterward tells us his own Opinion, That tho' he thinks that there is not so great a Danger; yet it is too great to be overlook'd. He commends the *Greeks* for guarding against this Inconveniency, and extols the *Lacedemonians* for their Severity to *Timotheus*, a famous *Musician*, on this Occasion, by seizing his *Harp*, and cutting off the *Strings*.

Seneca the *Philosopher*, speaking of *Musick*, argues thus: (z) *Wilt thou teach me how the acute and grave Sounds may be join'd in Harmony among themselves? and how there may be a Concord of Strings, which give a different Sound? Shew me rather how my Mind may be in Tune, and my Counsels may not vary. Wilt thou shew me how many lamentable Moods there are? Shew me rather how I may bear Adversity without repining.* And (a) in another Place: *What do you think of those who are busy in Composing, Learning, and hearing of Songs, whilst they most foolishly twist and turn the Voice, which Nature hath made plain and even? They whose Fingers do always sound, as if they were measuring a Verse? They whose soft tuning of the Voice is heard, when they are concern'd in serious, and some-*

(z) I pist. 88. (a) De brevitate vitæ, cap. 12.

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times in sad Affairs. These have no Leisure, but an unprofitable Employment.

Nay, Ovid himself (whose Conduct at other times I shall not pretend to vindicate) in his sober Intervals, mentions the ill Effects of this Abuse. He saith, (b) That the Lute and Harp, with nice Singing and a fine Voice, do enervate Mens Minds. He complains, That (c) at Rome they sang in other Places, whatsoever they had learn'd in the Theaters, And (d) that from thence came the profane Jest, and the filthy Words, which were sung in other Places; and particularly adds, That there was no greater Incentive to Lust than this among them.

(b) *De Remedio amoris*, lib. 2.

Enervant animos citharæ, cantusque lyræque,
Et vox, & numeris brachia mora fuis.

(c) *Fastorum*, lib. 3.

Illic & cantant quicquid didicere Theatris.

(d) *Ibid.*

Inde joci veteres, obscenæque verba canuntur.

Nec res hæc Veneri gratior ulla fuit.

C H A P. IV.

The Primitive Fathers frequently complain of this Abuse of Musick; and several Canons and Laws have been made to prevent it.

AS the Heathens did complain of this Abuse; so the Primitive Christians have not been wanting to speak their Minds more freely and particularly upon this Occasion.

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To begin with (a) *Clemens Alexandrinus*, (b) Many there are, saith he, who, after they are departed from the Church, and when they have revered that Word, which was spoken from God, do leave it where they heard it, delighting themselves abroad with *wicked Measures* and *amorous Songs*, and being fill'd with the *Noise of Pipes*. Thus whilst they sing such things over and over again, who before did celebrate the *Praises* of the *immortal God*, at last being wickedly inclin'd, they sing the Reverse to the other, *Let us eat and drink, for to morrow we shall die*. And in another Place, (c) They who are intently busied in *Musick*, *Songs*, and such like *dissolute Recreations*, become immodest, insolent, and very far from good Discipline, as those about whom *Cymbals* and *Dulcimers*, and the *Instruments of Deceit* are sounding. But it greatly concerns us *Christians* to cut off every *filthy Sight*, every *dishonest Sound*, and in short, every lewd Sense of *Intemperance*, that doth tickle or effeminate our *Eyes* or *Ears*. For the various *Sorceries of Songs*, and the Measures of the *Carick Muse*, corrupt the Manners with intemperate and wicked *Musick*, and draw Mens Inclinations to riotous Living. The *Pipe* therefore, the *Flute*, and such like *Instruments*, are to be excluded from a sober Feast, as more fit for Beasts than Men, and for those People who are least endu'd with Reason. But *modest* and *chast Harmonies* are to be admitted, by removing as far as may be, all *soft effeminate Musick*, which with a dishonest Art of warbling the Voice, do lead to a voluptuous and slothful Kind of Life.

Tertullian (d) saith, that (e) on the Stage, those things which are perform'd with the Voice and Measure, have

(a) Anno Christi 192. (b) *Pædagog.* lib. 3. cap. 11. (c) *Pædagog.* lib. 2. cap. 4. (d) Anno Christi 192. (e) *Lib. de Spectaculis*, pag. 695. Edit. Basil. anno 1562. cap. de Artibus Scenicis.

Apollo, the *Muses*, *Minerva*, and *Mercury* for their Proprietors. And he concludes with this Expression: Hate these things, O *Christian*, since thou can'st not but hate the Authors.

In an antient (f) Oration, that goes under the Name of (g) *Hippolitus*, there are these Words: *Christ* shall say at the last Day, *Depart from me, all ye Workers of Iniquity*. For I made your Ears, that they might hear the Scriptures; but you have prepar'd them for the Songs of Devils, for Harps and ridiculous things.

St. Cyprian, (h) or some other early Writer, was of the Opinion, that (i) the *Grecian Games*, which consisted of *Musical Instruments*, had several Devils for their Superintendents.

Lactantius (k) speaking of Songs, saith, That (l) the Senses are so intoxicated either with certain compos'd Orations, or with Verses or subtle Disputations, that oftentimes the State of the Mind is distracted thereby; and they, who are thus carried away with itching Ears, are easily seduc'd even to *Idolatry*.

He adds in another Place (m), That the Pleasure of Hearing is perceiv'd by the Sweetness of the Voice and Songs; which Sense is as ensnaring as the Eye it self. For who will not count him as a luxurious and wicked Person, who keeps in his own House the *Scenick Arts*? But there is no Difference, whether you are thus luxurious alone at home, or with the People in the Theater. A Voice so manag'd seizes the Mind, and drives it whither it lists. And People being accusom'd to such sweet and polite Verses, despise the plain and natural Word of God as mean and sordid, and only seek for that which pleaseth the Senses. Let him therefore that studies the Truth, and will not deceive himself,

(f) De Consummatione mundi & Antichristo. (g) Anno Christi 220. (h) Anno Christi 248. (i) De Spectaculis, editione Pamelii. (k) Anno Christi 303. (l) Divin. Instit. Epit. cap. 5. (m) De vero cultu cap. 21.

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cast away those hurtful Pleasures, prefer true things before false, eternal before momentary, and profitable before pleasant. Let nothing be grateful to the Sight, but what may be done piously and justly. Let nothing be pleasant to the Ear, but that which nourishes the Soul, and makes a Man better. If you take pleasure in hearing *Songs* and *Verses*, let it be a pleasant thing to hear the *Praises of God*. This is the true Pleasure, which is the Companion of *Virtue*. This is not fading and short, like the other, which they desire, who like Beasts serve the Body; but it is perpetual and delightful, without any Intermiſſion.

Epiphanius (n) informs us, That (o) the whole *Catholick* and *Apostolick Church* condemn'd *Plays* and *Musicians*.

The Zeal of *St. Basil* (p) hath on this Occasion almost exceeded its due Bounds, who saith, that (q) *Pipers* and *Fidlers*, who pass the time of their flourishing Age in Wickedness, with the *Songs* perform'd in publick by wicked Persons, and with their lewd Inticements do enervate the *Bodies*, and insinuating into their *Souls* by that *publick Consort*, do stir up *Drunkards* to the embracing of all *obscene* and *unlawful Pleasure*. Their *Ears* are taken with the *sweet Harmony*; but such as will spur them on to *vicious Actions*. What a miserable Spectacle is it to chaste and virtuous Eyes, to see a Woman, not following her Household Business, but singing to an *Harp*; hardly known by her own *Husband*, but view'd abroad by others as a publick Whore; not singing a *Psalm of Confession*, but singing *Songs* inticing to Lust; not praying to God, but willingly hastening to *Hell*; not going diligently to the *Church of God*, but withdrawing others with her self from thence. Let these things suffice to be spoken against those,

(n) Anno Christi 368. (o) De fide Catholicæ & Apostolicæ Ecclesiæ, (p) Anno Christi 370. (q) Comment. in *Isai.* cap. 5.

who through too much *Effeminacy* give themselves continually over to such Delights. And let them, for fear of imminent Danger, amend this wicked Course of Life for the future. He hath much more on this Occasion, which I must omit.

In another Place he saith (r), That the *corrupt Songs* in *Stage Plays* ingenerate too much Lust in the Mind. For those *whorish Songs* residing in the Hearts of the Hearers, do nothing else but persuade them to Filthiness; and (s) defile the very Earth and Air, where they are breath'd out.

Gregory Nazianzen (t) asking this Question, (u) Unto what manner of Persons he should discourse of Divine things, adds this Answer, It must be to those who lay them seriously to Heart, and not to such who handle them slightly after *Stage Plays* and *Songs*. And (x) in another place he tells us, That the *Christians* in his Time had no *idle Songs* or *wanton Musick* in their publick Feasts and Solemnities; but only *Psalms* and *Spiritual Songs*, with which they prais'd God. And writing of his Father, he saith, (y) That he did not suffer his Ear, having receiv'd Divine things; or his Tongue, having spoken them, to be defil'd with *Pagan Harangues*, or with *Stage Songs*. For he thought that nothing which was profane, was fit for holy Men.

St. Augustine (z) complain'd, That the Wantonness of *Venus*, with the *Whoredoms* and *Filthiness* of their other Gods, were sung daily in the *Theaters*, which was owing to the *Boldness* and *Arrogancy* of their Poets. And he informs us from his own Curiosity, (a) That the *Pagan Symphonies* are most filthy; that they sang those *Songs* to *Diana* the celestial Virgin, and to *Berecynthia* the Mother of the Gods, to hear,

(r) Hom. 4. Hexaemeron. (s) De Ebrietate & Luxu. (t) Anno Christi 370. (u) Contra Eunomium, lib. 1. (x) Orat. 48. (y) Orat. 28. (z) Anno Christi 396. (a) De Civitate Dei, lib. 2. cap. 4.

nor the Mother of any *Senator*, nor of any honest Person, nor the Mother of a *Stage Player* himself : And he adds, That they would be asham'd to act such filthy and obscene Parts at home in private, which they thus act in publick. He saith, That (b) an *holy Psalm sung* sweetly delights the Ear, and the *Songs of Stage Players* have the same Effect. The one lawfully, and the other unlawfully. And, That (c) the *Chorus* and *Singing* of the *Stage-Player* allures the Hearing, but conquers the sound Affection. But what (saith he) can be compar'd to our *Songs*, in which he who loves, and he who sings, hath these Words : (d) *Sinners have related to me their Delights, which are not, O Lord, after thy Law. All thy Commandments are true.*

In another Place (e) he adviseth us, That before all things, wheresoever we are, we should not utter filthy and wanton Words out of our Mouths, lest by uttering luxurious *Songs* and *Speeches*, Men should inflict Wounds upon themselves with that Tongue, with which they ought to *praise God*. And now (saith he) behold what a *Christian* he is, who comes to *Church* to pray, and afterward neglecting his Prayer, doth not blush to relate the *Sacrilegious Words of Pagans*. Consider therefore, if it is just, that out of the *Mouths of Christians*, where the *Body of Christ* doth enter in, there should come forth a *wanton Song*, like the *Poison of the Devil*.

In his (f) *first Book of Musick* he will by no means allow the *Stage-Players* to be *Masters* of this *Science*, because they act for *Gain* or *Applause*, and not for *Knowledge* as their ultimate End. He tells us, That their Skill must be imputed to the Motion of the *Fingers*, and not to the *Improvement of the Understanding*.

(b) Concio 17. de verbis Apostoli. (c) De Symbolo ad Catechumenos, lib. 2. cap. 1. (d) Psal. 119. 85, 86. (e) De Tempore, Serm. 215. (f) Chap. 1, 2, 3, 4, 5, 6.

ing. He saith, That we must beware of Allurements in these corporal Pleasures, as long as the Soul is capable of being drawn aside by that which is filthy. That we should not be seduc'd by these *Numbers* from the Contemplation of Wisdom; but so use them, that we may not be ensnar'd by them when we have them, or be the better if we had them not. He saith, that there are many things in *Singing*, which are most vile, and therefore we must not learn such things, which every common *Singer* and *Stage-Player* makes use of.

And to mention the Words of this Father but once more, (g) Why (saith he) should we be delighted with vain *Songs*, which are profitable for nothing, being sweet for a time, but bitter afterward? For with such filthy *Songs* the intic'd Minds of Men are weaken'd, and fall away from *Virtue*, flowing into Filthiness; and for the sake hereof they afterward feel eternal Pains, and digest with great Bitterness that which they drank with a temporal Pleasure.

St. Chrysostom (b) saith, That (i) *Cymbals, Pipes, and filthy Songs, are the Pumps and Composition of the Devil.*

In other Places he hath the following Words (k). All things which are acted on the *Stage* are most filthy. The *Words*, the *Apparel*, the *Voice*, the *Songs*, the *Tunes*, the *Turning* and *Motion* of the *Eyes*, the *Pipes*, the *Flutes*, and the *Argument* of the *Plays* themselves, all things are full of filthy *Wantonness*. They infuse so much *Lasciviousness* into the Minds of those, who see and hear them, that they all seem with one Consent utterly to root out all *Modesty* from the *Souls* of Men, and to satisfy their Lusts with pernicious Pleasure. And then he asks, When therefore wilt thou repent, and withdraw thy self from so great a Desire of For-

(g) De decem choreis, cap. 4. (b) Anno Christi 398. (i) Homil. 42. in Acta Apost. Tom. 9. and Homil. 12. in 1 Cor. Tom. 10. (k) Homil. in Matth. 38. Tom. 8.

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nication, which the *Devil* hath infus'd into thee?

(l) There (in the *Stage-Plays*) are broken and wanton Words; there are *whorish Songs*; there are *Voices*, which vehemently excite to *Pleasure*. To these are added the *Allurements* of *Flutes* and *Pipes*, and such like *Musick*, enticing to Deceit, effeminating the Fortitude of the Mind, and preparing those that sit there with Delight for the Traps of Harlots, and causing them to be more easily insnar'd. Shall we therefore, where the *Spirit* is as an Ointment poured forth, cast in the *Devil's Pomps*? Shall we therefore lay up the *Fables* of *Satan*, or *Songs* that are full of *whorish Filthiness*? Tell me, with what Mind can *God* endure this?

(m) There dost thou hear dishonest Words, and *whorish obscene Songs*, and the Mind is wounded with those things which thou hearest.

(n) Where are those who sit daily in the *Play-house*, addicted to pernicious *Songs*? Verily I am altogether ashamed to speak of them, but I must speak of them, because of your Infirmary.

(o) Like as Swine run into the Mire, and Bees do live among Spices and Perfumes: So where there are *whorish Songs*, there the *Devils* are gather'd together; but where there are *spiritual Songs*, thither the Grace of the *Holy Ghost* doth fly, and the Mouth sanctifieth the Heart. And as they who bring in *Stage-Players* and *Harlots* into their Feasts, do call in *Devils* thither; so they who bring in the *Psalms* of *David* with his *Harp*, do call in *Christ* by him. They make their House a *Theater*, do thou make thy Cottage a *Church*.

(p) If we consider well, we shall find as great a Difference between the *Church* and the *Play-house*, as if a Man should hear *Angels* singing an *Heavenly Song*, and

(l) De Davide & Saule. Homil. 3. (m) Homil. 1. in Psal. 50.
(n) Homil. 69. in Matth. (o) Homil. in Psal. 41. (p) Homil. 69. in Matth.

Swine grunting when buried in the Dirt. For in their Mouths *Christ* speaks, but in these Mens Mouths the *Devil*. The *Pipes* with puffed up Cheeks, and a deformed Face, send forth an uncertain and an inarticulate Voice to these ; but by their Mouths, the Graces of the *Holy Ghost* sound so sweetly, that it is impossible for those, who are fastned to Clay and earthly things, to set so great a Pleasure before their Eyes. Wherefore I wish that some of those who are mad about these things, could but be brought to the *Choir* of *Saints*, and then I need not to use many more Words. And altho' we relate these things to earthly Men ; yet we will somewhat endeavour to pull them out of the Filth and Dregs. For from these *Songs* of *Harlots* a Flame of Lust doth presently set the Auditors on Fire. And as if the Sight and Face of a Woman was not sufficient to enflame the Mind, they have found out the Plague of the Voice too. But by the Singing of our Holy Men, if any such Disease doth vex the Mind, it is presently extinguish'd.

(q) How dost thou dare to mix the Sports of *Devils* with the *Hymns* of *Angels* praising God ?

(r) We do not prohibit the Voice of Praise, but the Voice of Absurdity and Confusion, unseemly and effeminate *Songs*, which are the proper Sports of those who sit idle in the *Play-houses*.

(s) How absurd a thing is it; after that *Mystical* Voice brought down out of *Heaven* by a *Cherubim*, to defile the Ears with *whorish* *Songs* and effeminate *Melodies*.

(t) The *Devil* furnishing the City with infernal Flames, doth not put under it Stalks of Hemp, besmear'd with Brimstone, but things far worse, *filthy* Words, and *Songs* full of all Lewdness.

(q) Homil. in Isa. 6. 1. (r) Ibid. (s) Homil. ad Antioch. 21. (t) De Pænitentia, Homil. 8.

(u) What

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(u) What wilt thou say of those *Songs* which are full of all Immodesty? *Songs*, which bring in dishonest Intreagues, unlawful and wicked Copulations, and have so often in them the Name of a *Lower*, and a *Sweet-heart*, a *Mistress*, and a *Beloved*. And that which is worst of all, there are Virgins present at them, who laying aside all Shame, do, in the midst of unchast young Men, behave themselves lasciviously and unseemly, sporting themselves with *disorderly Songs*, *obscene Discourses*, and *Satanical Musick*. And dost thou yet enquire, whence *Adulteries*, whence *Whoredoms*, and whence *Corruptions of Marriages* should proceed?

(x) Some did hear *whorish Songs*; but you did give your Minds to the most pleasant *Spiritual Doctrine*. Who hath made them thus to err? Who hath call'd them away from the holy Sheepfold? Verily the *Devil* hath deceived them.

(y) As *Mud* and *Filth* are apt to stop the Ears of the Body, so *whorish Songs* are apt to stop the Ears of the Mind more than any *Filth*: Or rather, they do not only stop, but also *pollute* and *defile* them. For such *Discourses* do, as it were, cast *Dung* into your Ears. What that *Barbarian* threatned, saying, (z) *Ye shall eat your own Dung*; that also many do, not in Word, but in Deed: For *adulterous Songs* are much more abominable than *Dung*. And that which is far worse to be endur'd, you not only hear them, without being offended or griev'd; but you laugh and rejoice: And whereas you ought to hate and abhor them, you entertain and applaud them.

(a) The *Devil* is present in those Companies, being call'd up by *whorish Songs*, by *obscene Words*, and by a *diabolical Pomp*. But thou hast renounc'd all *Pomp*

(u) Homil. ad Antioch. 21. (x) Ora^r. 6. Tom. 5. (y) Homil. 38. in Matth. (z) 2 Kings 18. 27. Isa. 36. 12. (a) Homil. in S. Julianum.

of this Nature; thou hast devoted thy self to the *Worship of Christ*, in that Day in which thou hast been accounted worthy of the *sacred Mysteries*, namely, *Baptism* and the *Lord's Supper*. Remember therefore the Words then spoken. Remember the Covenant then made, and beware how you break it.

(b) By this we are taught to how great Punishment they are obnoxious, who utter *filthy* and *obscene Songs*.

(c) But say'st thou, I never spoke nor sang these *obscene Songs*, these Incentives of Pleasure. But what is the Difference? If thou dost not utter them, yet thou hearest them willingly. Nay, how wilt thou make it appear, that thou dost not utter them, when it is apparent that thou dost willingly hear them with Laughter, and runnest to receive them.

(d) This saith *David*) is my perpetual Song: This is my constant Work and Office, to praise the Lord. Let them hear this, who effeminate themselves with *Diabolical Songs*. What Punishment shall they not undergo? Or what Portion shall be given them, when as he was always employ'd in praising his Saviour, so they are perpetually wallowing themselves in these filthy Notes?

(e) If then despising and forsaking *Stage-Plays*, thou shalt hereafter frequent the Church, thou hast restor'd Safety to thy halting Feet. If thou shalt despise *diabolical Songs*, and instead of them shalt learn *spiritual Psalms*, then shalt thou speak, who before wast dumb.

(f) St. *Hierome* calls these Songs, (g) The poison'd Sweetens of a Singer possess'd by the Devil. And in other Places he writes in this Manner.

(b) The Lust of the Palate is not sufficient, for you please your Ears with the Songs of the Pipe, the Psal-

(b) Homil. in Psal. 119. ver. 170, 171. (c) Homil. 38. in Matth. (d) Homil. in Psal. 118. (e) Homil. 33. in Matth. (f) Anno Christi 393. (g) Lib. 3. Epist. 5. ad Salvinam de Servandâ Virginitate. (h) Comment. in Amos 6. Tom. 5.

tery and the *Harp*; and that which *David* made for the Worship of God, inventing musical Instruments, you transfer to Pleasure and Luxury.

(i) Let the *Singer* be thrust out of thine House as noxious. Expel out of thy Doors all *Fidlers* and *Singing Women*, with all this Choir of the Devil, as the dreadful Songs of Syrens.

(k) Let them whose Office it is to sing in the Church, hear these things. We must sing to God with the Heart, not with the Voice alone. We must sing in Fear, and in the Knowledge of the Scriptures. Let the Servant of Christ sing in such a Manner, not that the Voice of the *Singer*, but the Words which are read, may please; that the evil Spirit, which was in *Saul*, may be cast out of those, who are possess'd by him, and that he may not be brought into those, who have made a Playhouse of the Church of God.

(l) St. Cyril of Alexandria complains, That (m) in every Place upon Holy-days, Men run to Taverns, to Plays, Sights, and Revels, in Contempt of the Name of God, and great Abuse of such Days. And he affirms (n) That where there is the Sound of the *Harp*, the Beating of *Cymbals*, the Consort of *Fidlers*, the Quaintness of Numbers and Applauses, there is also all Kinds of Filthiness: And those things are done of such in private, which it is not fit to mention.

(o) Valerianus saith, That (p) as often as the Hearing is sooth'd with a pleasant Voice; so often is the Sight invited to a filthy Deed. Let no Man trust those treacherous Songs, nor look back to those Allurements of a lustful Voice, which rage when they delight, and kill whilst they flatter.

(i) Epist. 10. ad Furiam, cap. 4. (k) Comment. in Ephes. lib. 3. cap. 2. Tom. 6. (l) Anno Christi 412. (m) In Johan. lib. 8. cap. 5. (n) In Isa. lib. 1. cap. 5. Tom. 1. (o) Anno Christi 439. (p) De otiosis verbis, Homil. 6.

(q) We oftentimes find a Way to be guarded to *Incontinency*; and *Fomentations* to *Adulteries* to be from hence administred. These are the Snares, by whose Assistance, among other Wounds, the *Devil* works the Death of Men.

(r) *Damasccenus* (s) complains, That when Men are call'd to *Church*, they are frozen with Sloth, and make Delays. But when the *Harp* or *Trumpet* sounds, they all run, as if they had Wings for this Purpose. He saith (t) That in the *Church* we hear the *Seraphims* singing *Holy, Holy, Holy Lord*, the Words of the *Evangelist*, and especially of the *Holy Ghost*, the *Prophets* sounding forth the *Hymn* of *Angels* and the *Hallelujah*. There every thing is spiritual. There every thing is worthy of *Salvation*; and there every thing helps us forward to the Kingdom of Heaven. But what doth he hear, who runs to the *Theater*? *Devilish Songs* and such like Diversions. And (u) he pronounceth a *Wo* against such who play upon the *Harp* on the *Lord's Day*, and compares a *Fidler* to the *Devil*.

And to name but one *Author* more, (x) *St. Bernard* tells us, (y) That the *Soldiers* of *Christ* do refuse and abhor scurrilous *Songs*, as a *Vanity* and a false *Frenzy*.

And he also saith (z) That he who is delighted with the *Singing* of the *Age*, and prefers such things before *Christ*, is in the Tent of the *Devil*.

Neither was this the Opinion of single Men only; but whole *Councils* have fully and frequently declar'd their *Minds* on this Occasion.

There are some *Canons* in several *Councils*, which relate only to the *Clergy*, and accordingly it is decreed

(q) De otiosis verbis, Homil. 6. (r) Anno Christi 730.
 (s) Parallel. lib. 3. cap. 47. (t) Ibid. (u) Ibid. (x) Anno
 Christi 1115. (y) Ad Milites Templi Sermo, cap. 4. pag. 832.
 (z) Lutetiae Paris, Anno 1640. Parabola de nuptiis filii Regis.
 pag. 1725.

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in one Council, (a) that none shall be present in those Meetings, where *filthy* and *Love-songs* are sung.

Another (b) forbids them to utter vain Fables, or presume to sing Songs, because it is a *Devilish Practice*, and forbidden in the *Holy Scriptures*.

Another (c) forbids them to be present in those Companies, where *filthy* and *Love Songs* are perform'd; lest they, who are devoted to the Celebration of the *Holy Sacraments*, should be polluted by the Contagion of *filthy Sights* and *Words*.

(d) And in other Places it peremptorily forbids all such to sing *filthy*, *wanton*, or *Love Songs*, or to be present at, or to favour such Singing, because (e) *Evil Communications* corrupt good Manners.

(f) Another Council at the same Place, not only forbids them to sing such Songs, but even to utter them.

(g) Another saith, That formerly so much Honesty was required in such Persons, that it was not lawful for them to be present at *Plays*, or those Assemblies, where *Love Songs* are perform'd; lest the Sight and the Hearing, being devoted to the *Holy Mysteries* of Religion, should be polluted with such filthy Words.

There are other *Canons* also which lay a Restraint upon the *Laity* in this Case; and among them (b) one decrees, That none of them who watch at Funerals shall presume to sing there any *Devilish Verses* or *Fests*, which the *Pagans* invented by the Teaching of the Devil. And adds, That such a *foolish Mirth*, and such *pestilential Songs* are forbidden by the same Authority.

(a) Concilium Agathense, anno 506. Can. 39. (b) Concilium Nanatenfe, Anno 890. (c) Synodus Senonensis, anno 1524. Bochelli Decreta Ecclesiæ Gallicæ, lib. 6. tit. 19. cap. 2. p. 1025. (d) Bochelli lib. 6. Tit. 19. cap. 3, 4, 20, 21. (e) 1 Cor. 15. 33. (f) Concilium Senonense anno 1528. Can. 25. (g) Concilium Colonense anno 1536. Part 2. cap. 25, 26. (h) Concilium Arelatenfe 3. anno 524.

But if any one desires to sing, let him sing, *Lord have Mercy upon us*, or otherwise let him be wholly silent.

(i) Another decrees, That the irreligious *Custom* which the Common People have introduc'd into the *Festivals* of the *Saints*, is utterly to be rooted out. The People who ought to attend upon Divine Service, are employ'd with filthy *Songs*; which do not only hurt themselves, but do also hinder the Duties of *Religion*.

(k) Another saith, Let Men give Thanks to God, not with *Play-house Methods* and *Satanical Songs*, and *whorish Voices*, whom the Curse of the Prophet follows, who saith, (l) *Wo to them, who have the Harp, and the Viol, and Wine in their Feasts; but they regard not the Work of the Lord, nor consider the Operations of his Hands.* And if there be any such among *Christians* let them be punished.

(m) Another also saith, We desire that all *evil Communication*, filthy *Songs*, and in short, all *Luxury*, be forbidden on the *Lord's Day*, and on all *Holy Days*. For with these things, and with the *Blasphemies* and *Perjuries*, which are almost continually the Consequences of these things, the Name of God is profan'd, and the *Sabbath* is defiled, which teacheth us to cease to do evil, and learn to do well.

And lastly, another saith, (n) We condemn and reject filthy *Songs*, and in short, all *Luxury* and *Wantonness*, and all *profaning* of the *Holy Days*.

To these I shall add some *Laws* and *Constitutions* of the same Nature in our own Kingdom.

The (o) *Articles* to be enquir'd of in *Visitations*, set

(i) Concilium Toletanum 3. anno 617. Can. 22. (k) Synodus Nicena 2. anno 785. vel 787. Can. 22. (l) Isa. 5. 12. (m) Concilium Colonense, anno 1536. part 9. cap. 9. & 10. (n) Synodus Rothomagi, anno 1581. Bochelli Decreta Ecclesiae Gallicae, lib. 4. Tit. 7. cap. 26, 27, 30. p. 581 & 582. (o) Article 54.

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forth in the first Year of Queen *Elizabeth*, injoyns *Church-wardens* to inquire, whether any *Minstrels*, or any other Persons were accustom'd to *sing*, or say any *Songs* or *Ditties*, that be vile or unclean.

It was (p) formerly enacted by the Authority of *Parliament*, That to eschew many *Diseases* and *Mischiefs*, which did happen before that time in the Land of *Wales*, by many *Rhimers*, *Minstrels*, and other *Vagabonds*; no *Master Rhimer*, *Minstrel*, or *Vagabond*, should in any wise be sustain'd in the Land of *Wales*, to make *Commotions*, or gathering of the People there.

By (q) two *Acts* of *Parliament*, in the Reign of Queen *Elizabeth*, it is enacted, That whereas by Means of *Common Interlude Players* and others, there daily happen'd in the *Realm* of *England* and *Wales*, many horrible *Thefts*, *Murders*, and other great *Outrages*, to the *High Displeasure* of *Almighty God*, and the great *Annoyance* of the *Common-wealth*; Therefore all such *Players* and wandring *Minstrels* shall be taken for *Rogues*, for *Vagabonds*, and *sturdy Beggars*, and be liable to the same Punishments with such. And it was also since enacted, (r) That from thenceforth no Authority given or to be given or made by any *Baron* of this *Realm*, or any other honourable Personage of greater Degree, unto any *Interlude Players*, or *Minstrels*, should be available to free or discharge the said Persons, or any of them, from the Pains and Punishments of *Rogues*, of *Vagabonds*, and of *sturdy Beggars*, in the *Statutes* mention'd.

To conclude, it is very evident, That the first Design and Use of *Musick* was for the *Praise and Glory* of *God*, and to be a Part of his Worship. When it was thus us'd, it was graciously accepted by him, and high-

(p) 4 Hen. 4. Chap. 27. (q) Anno: 4. Elizabeth, Chap. 5. And Anno 39. Elizabeth. Chap. 4. (r) 1 Jac. 1. Chap. 7.

ly commended both by *Jews* and *Christians*. It was soon after us'd perhaps by all Nations, in reciting the famous Acts of their *Heroes*, and stirring up others to imitate the same. It was us'd in exhorting to Valour and other vertuous Actions, and promoting a *conjugal Love* and *Affection*, and then it had also a due Respect and Esteem. It was used in War, to guide the Soldiers in their Marches, to recreate their Spirits in or after long Fatigues, and to divert Melancholy. It was also us'd at Feasts to create innocent Mirth; and on Funeral Occasions, either to increase Sorrow or abate it, according to the Custom of different Countries; or else to commend the Person deceas'd by *Elegies* on that Occasion: And so long as the Words were inoffensive, it was look'd on as a pleasant Diversion, or a harmless Amusement. But in all Ages, and in all Nations, when the Words *sung* to *Musick* became *profane*, *obscene* and *satyrical*, it was justly expos'd and abhor'd. God complain'd of it as abominable. The *Primitive Fathers* look'd upon it as the *Pomps and Vanities* of this wicked World, which they renounc'd in their *Baptism*: And in short, the *Jews*, *Heathens*, and *Christians*, did all agree in this, That it was offensive to God, and injurious to *Man*, dangerous to the *Publick*, the Inlet to all *Profaneness* and *Debauchery*, the Ruin of *Religion*, a Corrupter of Mens *Minds*, and the Destruction of their *Souls*: And then they endeavour'd to suppress it accordingly.

THE
GREAT ABUSE
OF
MUSIC K.

PART II.

CHAP. I.

The INTRODUCTION.

AS *Musick* is a liberal and a noble *Science*, design'd at first for the *Glory of God*, and the *Exciting to Virtue*; so it might reasonably have been expected, that such who profess the same, and are skill'd in *Composition*, would endeavour to keep up its Dignity and Reputation, and take a due Care, that nothing should render the *Science* contemptible which they profess, and consequently reflect upon their own Credit. But more especially that *Christians* should not debase it in such a Manner as constantly made it loathsome in the *Heathen World*. *Composition of Musick* is a genteel Employment, and in it self as much excels a common *Musician* as an *Architect* excels a *Mason*, an *Engineer* excels a private *Centinel*,

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tinel, or a *Mathematician* excels a common *Sailor*. The *Study* hereof improves our *Reason* by undoubted *Demonstrations*, and the *Practice* delights our *Sense* with an excellent *Harmony*. The *Science* is honour'd by *Professors*, who read *Lectures* thereon in the *Universities*: And therefore if *Musicians* did nothing to debase their own *Profession*, they will justly deserve *Respect* and *Esteem*. But in this degenerate Age, they make themselves mean and contemptible by their own *Works*. The *Play-houses* are so many *Synagogues* of *Satan*, whose chief *Design* and *Tendency* is to corrupt the Age, to banish all serious *Thinking* and *Reflection*, and to lull the *Conscience* asleep, or *sear it with an hot Iron*. The *Poets* are *Servants* to the *Players*, in composing such *Plays*, and in them such *impious*, *lewd*, and *blasphemous Songs*, as serve for this Purpose; and the *Masters* of *Musick* are *Servants* to the *Poets*, to compose such *Musick* which shall be proper for their *Songs*, as if the *Curse* of wicked and immodest *Ham* was fallen upon them, (a) *A Servant of Servants shall he be to his Brethren*. A profane *Poem* is too apt of itself to insnare the *Affections*; but when such *Musick* is added, which is agreeable to the *Words*, namely, *wanton*, *light*, and *galliardizing*, this adds more *Venom* to the *Poison*, and doubles its *Force*; so that such *Songs*, like *Loadstones* arm'd, do attract much stronger than they did before. *Profane* or *immodest* *Words* are bad, when they are in *Verse* they are so much the worse, and strike more forcibly on the *Fancy*; but when *Musick* is added, there seems to be the highest, most provoking, and daring *Pitch* of *Impiety*: And as *Solomon* observes, That a *three-fold Cord* is not easily broken; so it is not easy to resist these *united Allurements*. When a *Composer* employs his *Talent* for the *Glory* of *God*, and for the *Worship* and *Service* of his *Maker*, his *Employment* is truly

(a) Gen. 9. 25.

honourable, and was so accounted in all Ages: But when he employs it in the *Service of the Devil*, and in *setting of Notes to profane and atheistical Songs*, he degrades himself and his Employment, he turns a *Liberal Science* to the worst of *Servitudes*; he condescends like a *Tapster* to wait upon the *Ale-house Crowd*; he pays his Attendance on the *Debauchees* of the Age, and is strangely *metamorphos'd* from a *Gentleman* to the meanest of *Slaves*; since other Persons wait upon the *Persons* of their Masters, *the Image of God*; but these wait upon their *Vices, the Resemblance of the Devil*. Other *Servants* have their Duty of Obedience prescrib'd by *God*, who positively forbids us to act thus for his Dishonour; and therefore others are *Servants to Men*, but these are in the strictest Sense the *Servants of Sin*. I am sorry to see a Necessity of treating such Men in so coarse a Manner, who are *Gentlemen* by their Education and Profession; but they can only blame themselves for giving the Occasion. Whilst their *Muse* soars aloft in the *Praises of their Creator*, she will justly challenge Respect and Esteem from all pious Persons: But when *Pegasus* runs into a Puddle, it is the Dirt that he raises which sticks upon himself, and he hath no Cause to kick or be uneasy, if a little *Rubbing* may keep him more cleanly for the future. I am sorry to see a *Liberal Art* thus prostituted, and the *Muses*, who were once *sober, chaste, and pious*, to be now turn'd *Bawds, Procurers, and Promoters* of all *Uncleanness and Debauchery*. I am sorry, that the *Composers* are of late grown so void of *Religion, Virtue, and Honesty*, that there is now no *Song*, tho' most horridly *profane, obscene, nay blasphemous*, but the *Author* can readily find a *Musician*, who will without Scruple approve of the Words, increase the Mischief, and be a *Partaker of other Mens Sins* in Setting it to *Musick*. If then the (b) *Great*

(b) *Aristot. de Arte Poeticâ.*

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Philosopher of Greece, though an *Heathen*, complain'd, That the *Tragedies* of very many late *Poets* were without *Morals*, and that generally speaking their other *Pieces* were of the same Nature; what Cause have we who are *Christians* to complain, since they are now so full of *Immorality*? If he was concern'd because they did no Good, how ought we to be concern'd, since they now seem wholly to be set upon Mischief? I need not go far for the Proof of this Assertion: The present *Century* doth in so short a Course of Years afford us Matter enough for our Wonder and Astonishment.

C H A P. II.

The Immodesty of those Songs or Ballads which are dispersed among the Meaner Sort of People, in all Parts of the Nation, set to such Musick, which is suitable to their Capacity.

AS the Devil, like a roaring Lion, walks continually about, seeking such Men whom he may devour; so he makes use of *Musick* for a Bait, whereby to deceive them in all Parts of the Nation, and among all Degrees, Ages, and Sexes. He knows too well, that all Mankind is addicted to Pleasure, that *Singing* is the natural Consequence of Mirth, and that when Men are merry, they are less apt to stand upon their Guard, and therefore he thinks it is his Interest to mix his Poison among the *Songs* of all Sorts. The *Ballads*, which are sung in most, and sold in all the *Market-Towns* of this Nation, are a dreadful Instance of this *Corruption*; and the *Tunes* being fitted to a vulgar Capacity, are presently learn'd by those who are not able

to

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to pay for a better *Education*. *Young Miss* cannot learn a *fine Song* so soon, wherein she may tell the World, that *she pants, she burns, she is sick, and ready to die for Love*; but her *Father's Footman, Groom or Butler*, shall as soon, or sooner, learn another, which shall represent all her Sex as *Whores*, at least unwilling to die *Maids*, and vex'd at any such Disappointment: And these *Songs* shall at the same time encourage the Men to debauch the *young Women* with frequent Promises, that if they are impudent they shall not fail of Success.

It is an endless and an impossible Task to give a full Account of all those *scandalous Songs and Ballads*, which swarm in *Town and Country*, and by the Cheapness of the Price seem wholly intended to debauch the poor, as well as the rich. I shall therefore only give the Reader some Account of those which are collected into *Volumes*, that they may be dispos'd of by wholesale, whilst the others are retail'd throughout the Nation.

In the Year 1673. a Book was printed by Mr. *John Playford*, intituled, *The Musical Companion*; with *Catches, Dialogues, Songs, and Airs*, for two, three, and four Voices. In these *Songs*, (a) *Drinking* is almost perpetually encourag'd, with *Healths* (b) both for the Use of the *Tavern* and the *Alehouse*. It is (c) compar'd to the Joys of *Heaven*, and stil'd a (d) *Soul reviving Pleasure*. Many of the *Love Songs* are (e) scandalously debauch'd with *Smut*; and living a *Maid* (f) is look'd upon as a great Folly. The (g) *Love of a Mistress* is compar'd to *Heaven*, and her Hatred to *Hell*. A *Mi-*

(a) Page 3. twice. 4, 6, 8, 9, 10, 11, 13, 15, 16, 18, 20, 21, 22 twice, 23 twice, 24, 25 twice, 26, 28, 29, 30, 33, 37, 41, 43 twice, 44 twice, 47, 56, 72, 73, 74, 76, 78, 80, 81, 82, 92, 118, 146, 162, 166, 168, 172, 188, and 216. (b) Page 5, 50, and 127. (c) Page 22. (d) Page 92. (e) Page 9, 12, 24, 35, 37 twice, 42, 48, 57, 67, 97, 140, 190, 204. (f) Page 106. (g) Page 102.

stress is (b) represented as dying, because the *Holy Angels* were her Lover's Rival, thereby (i) burlesquing the *Holy Scriptures*, and representing our *Blessed Saviour* himself as a Liar.

A (k) *Lover* being doubtful whether or no he shall enjoy his *Mistress*, compares her to *Heaven*; looks upon himself as in everlasting Torments, and saith, that in his Case the Sight of his *Mistress* is worse than *Hell*. And to sum up this at once, the Joys of the other World are frequently represented as not worth the seeking after, and (l) *Whoring* prefer'd as a Pleasure which exceeds them. The *Singing* on Earth is (m) extoll'd beyond the *Celestial Choir* of *Saints* and *Angels*; and (n) *Mony* represented as that *only*, which can give Life to the Soul of Man; so that when we have it, we have no Reason to ask for any thing else. Besides, here we have (o) *Cursing* and (p) *Swearing* for Diversion. God himself is call'd on (q) to *save us all*, in such a manner as renders his *Salvation* most ridiculous. *Cupid* is (r) represented as a God, and *Cynthia* as (s) the *Goddess* most divine. The (t) *Devil* is mention'd as if there was no such Being. The Words of (u) *Solomon* are (x) burlesqu'd. And whereas that profane Saying, (y) *Let us eat and drink, for to Morrow we shall die*, is justly reckon'd by St. Paul among those *evil Communications* which corrupt good *Manners*; here we have (z) the quite contrary recommended in opposition to his *Doctrine*, and a *short Life* and a *merry* look'd upon as the *only thing* which is desireable by us.

And now, if the Faults of the Book had died with the *Publisher*, there had been no Necessity at this time

(b) Page 212. (i) Mark. 12. 25. (k) Page 132. (l) Page 64. (m) Page 158. (n) Page 27. (o) Page 6, 9, and 53. (p) Page 61, 97, and 204. (q) Page 144. (r) Page 116, 140, and 154. (s) Page 4. (t) Page 1. The Devil a Man, that is, no Man. (u) Cant. 1. 2. (x) Page 53. (y) 1 Cor. 15. 32, 33. (z) Page 164.

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to rake into the Ashes of the Dead, and search for such Matter which will justly offend the Living; but the Son *Henry* comes up in his Father's stead, and in *Publishing* of *Profaneness* and *Debauchery*, excels all that went before him. The *Volumes* sold by him, intitl'd, *Wit and Mirth*, or, *Pills to purge Melancholy*, might more properly have been call'd, *Profaneness for Diversion*, or *Hot Irons to sear the Conscience*; and a Poet gives them this Character in the Front of one of the *Volumes*, That they will never bring a Man to Repentance, but always leave the contrary Effect. In the *Preface* he informs us, That as his Father before had spar'd no Cost nor Pains to oblige the World with *Smut and Profaneness*; so he would make it his Endeavour to come up to such an Example; and indeed he hath done it effectually. Accordingly he adds, that as for these *Pills*, he dares to avouch 'em to be made up of the best *Ingredients*, and the greatest *Variety*, that ever was or ever will be made publick. They are indeed the most in Number, consisting of *four Volumes*, and the strongest that ever were invented. And as, (a) one of the *Volumes* already bears the *third Impression*, so (the more is the Pity) the Poison takes, and therefore 'tis high time to give Notice of the Danger.

To omit the Insolence of the Poets, in representing the (b) *Nobility* as notoriously guilty of *Drunkennes* even to a Proverb, I shall only take Notice of their *Immodesty*, as it relates to the *Seventh Commandment*, which is scandalous to the highest Degree.

The *Love Songs* (c) in every *Volume*, both for Men and

(a) The first Edition was Anno 1699. and the third Edition of Vol. I. was Anno 1707. (b) Vol. II. Page 23, and 277.

(c) Vol. I. Page 97, 181, 182, 196, 208, and 210.

Vol. II. Page 75, 76, 83, 114, 118, 133, 142, 166, 200, 210, 226, 248, 250, 251, 252, 256, 257, 258, 259, 261, 262, 263, 264, 283, 290, 291, 293, 295, 296, 299, 300, 301, 302, 304, 307, 308, and 311.

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and Women are generally immodest, rampant, and flaming; but the (*d*) *Smut*, with which every *Sheet* is stuff'd, is of the foulest Nature that ever was seen, and generally without so much as a *double Entendre* to excuse it. Sometimes it is mix'd with a *whorish Intreague*; sometimes it is the *Burden of the Song*; sometimes it is the *Argument* of the *Chorus*; and sometimes the whole *Wit*, *Humour*, and *Design* of the *Poem* is bu-

Vol. III. Page 156, 163, 191, 207, 227, 232, 241, 242, 243, 245, 247, 249, 252, 253, 256, 258, 259, 264, 272, 273, 277, 286, 287, 303, 305, 313, 317, 321, 325, 334, and 336.

Vol. IV. Page 57, 62, 74, 77, 78, 83, 85, 99, 105, 117, 120, 132, 134, 136, 157, 159, 167, 168, 169, 172, 178, 185, 186, 187, 194, 195, 199, 205, 216, 223, 227, 230, 232, 238, 240, 241, 245, 246, 248, 253, 259, 266, 273, 275, 276, 278, 294, 296, 297, 301, 304, 312, 314, 318, 326, 327, 328, 334, 335, 339, and 346.

(*d*) *Vol. I. Pag.* 15, 19, 21, 24, 35, 42, 43, 60, 62, 67, 76, 77, 80, 82, 83, 85, 86, 89, 90, 91, 92, 101, 104, 105, 107, 110, 114, 116, 120, 121, 123, 124, 125, 126, 127, 128, 144, 146, 151, 152, 154, 166, 169, 173, 174, 178, 180, 184, 185, 187, 188, 192, 202, 211, 214, 216, 218, 219, 220, 222, 227, 235, 247, 248, 250, 251, 258, 263, 270, 271, 274, 276, 278, 287, 297, 301, 304, 312, 314, 318, 326, 327, 328, 334, 335, 339, and 346.

Vol. II. Page 43, 61, 66, 68, 71, 72, 73, 74, 80, 81, 83, 92, 93, 94, 95, 98, 100, 104, 105, 113, 117, 123, 124, 125, 126, 134, 135, 137, 138, 140, 142, 143, 144, 146, 147, 151, 160, 161, 162, 164, 179, 181, 186, 187, 190, 191, 195, 196, 197, 198, 199, 200, 202, 203, 206, 212, 213, 215, 216, 221, 234, 235, 236, 242, 243, 244, 245, 246, 248, 249, 270, 271, 272, 273, 274, 275, 276, 286, 288, 289, 293, 294, 319, 320, and 321.

Vol. III. Pag. 21, 22, 23, 25, 26, 27, 43, 50, 52, 53, 54, 55, 56, 63, 65, 70, 71, 94, 99, 101, 102, 103, 107, 112, 116, 117, 120, 133, 140, 144, 145, 155, 165, 168, 179, 184, 187, 189, 190, 198, 199, 205, 206, 217, 218, 219, 221, 225, 226, 255, 292, 310, 328, 329, and 332.

Vol. IV. Page 10, 29, 33, 38, 39, 47, 77, 81, 83, 84, 122, 127, 130, 141, 144, 166, 175, 191, 197, 213, 214, 215, 218, 221, 222, 225, 234, 245, 252, 288, 299, and 317.

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ried in it. Nay, it is generally set off with that Variety of *Phrases* and *Metaphors*, with that *Art* and *Fancy*, as if the *Poets* did endeavour to outvie each other in this kind of *Wickedness*, and only delighted like the *Swine* to wallow in the *Mire*.

The Raking into so much Filth and Nastiness is enough to stupify the Senses, and fill the Mind with Detestation and Abhorrence. I own my self incapable of making a just Resentment, and therefore shall express my Sentiments in the Words of other Authors.

(e) These things are superlatively scandalous. They exceed the Liberties of all Times and Countries. They have not so much as the poor Plea of a *Precedent*, to which most other ill things may claim a Pretence. 'Tis mostly meer Discovery and Invention. A new World of *Vice* found out, and planted with all the Industry imaginable. The *Miscellaneous Poems* are likewise horribly licentious. They are sometimes Collections from Antiquity, and often the worst Parts of the worst *Poets*. And to mend the Matter, the *Christian Translation* is more nauseous than the *Pagan Original*: Such Stuff, I believe, was never seen and suffer'd before. In a word, If the Dishonour of Families, and the Debauching of Kingdoms are such valuable Advantages, then, I confess, these Books deserve Encouragement: But if the Case is otherwise, I humbly conceive the Proceeding should be so too.

(f) The *Songs* are often rampantly lewd and irreligious to a flaming Excess. Here you have the very *Spirit* and *Essence* of *Vice* drawn off strong scented, and thrown into a very little compass.

(g) These Sentences are too much out of Order to appear. The Truth is, the *Poets* seem to fence against Censure by the Excess of Lewdness; and to make the

(e) Collier's *short View of the Stage*, Page 54. (f) Page 280.
(g) Page 178.

Over-grown Size of a Crime a Ground for Impunity. As if a Malefactor should project his Escape, by appearing too scandalous for publick Trial. However, this is their Armour of Proof; this is the Strength they retreat to. They are fortified in *Smut*, and almost impregnable in Stench, so that where they deserve most, there is no coming at them.

One of the (b) antient (i) *Fathers* speaks much to the same Purpose. Let us speak of their daily Obsceneness, which being so much, and of such a Nature, is what the Legions of Devils have invented, that honest and sober Minds, tho' they might be able to despise and abhor some of it, shall hardly ever be Proof against it all. It is of such a Nature, that a Man cannot speak of it, nor remember it, without being defiled. It is so notoriously wicked, that a Man cannot discover it without an Offence to his Modesty. We may therefore from hence understand, how great the Crime is, since it forbids the bare Rehearsal. Some of the greatest *Impurities* may be nam'd and reprov'd, without a Blemish to an honest Mind, such as *Murder*, *Theft*, *Sacrilege*, and the like: These Impurities alone are such, which cannot honestly be even accus'd; and therefore that which happens to one, who would reprove this Excess of Naughtiness, is wholly new, that tho' without doubt he is an honest Man who would accuse it, yet he cannot accuse it without Prejudice to his Honesty. Besides, all other Evils pollute the *Actors*, but not the Hearers. If you hear a Man blaspheme, you are not guilty, because you do abhor it. But these *Impurities* alone are of such a Nature, which bring in the Speaker and Hearer guilty of the same Crime. For whilst they hear the same willingly, and approve thereof, they become *Parta-*

(b) Anno Christi 440. (i) Salvian de Gubernatione Dei. Lib. 6.

kers of such evil Deeds, and therefore the Saying of (k) the *Apostle* is full against them, That not only they who do these things are guilty of Death, but also they who have Pleasure in those that do them. By these Resemblances therefore of *Whoredoms*, the common People are wholly guilty of the Crime. For when a Man willingly hears an obscene Discourse, and is pleas'd therewith, he is immediately polluted thereby. By these things we are therefore undone, according to (l) the Saying of the *Holy Scriptures*, It is a Sport to a Fool to do mischief. And we, whilst we laugh at these filthy and sordid things, are guilty of a Crime, a Crime not of the least Degree, but so much the more provoking, because Men look upon it to be but small, whilst in its own Nature it is of a most pernicious Consequence.

But that the Reader may have some faint Notion of this Over-flowing of Ungodliness, since the tenth Part cannot be told him, and the Monsters are too deform'd to be produc'd, let him only consider, that sometimes in their Songs the Poets plead (m) for Whoring, as (n) being common to every one, and make it (o) the Burden and Moral of the Song. Whoredom is (p) commended as delightful, and therefore (q) when Nature excites us, and Beauty allures us, we should pursue and not restrain our brutish Affections. Nay, such a (r) promiscuous Way of Living is represented as the greatest Blessing. The Profession of a (s) Bawd is recommended as an effectual Way to be rich. Sometimes the (t) Poets represent Women as longing for Marriage, and almost dead without it. At one time,

(k) Rom. 1. 32. (l) Prov. 10. 23. (m) Vol. 1. Page 188, 202, 207, 285, and 322. Vol. 2. Page 95, 141, 173, 253, and 286. Vol. 3. Page 195 and 250. Vol. 4. Page 84. (n) Vol. 1. Page 285. (o) Vol. 1. Page 54, 128 and 182. Vol. 2. Page 225 and 226. (p) Vol. 3. Page 204. (q) Vol. 1. Page 207. (r) Vol. 3. Page 289. (s) Vol. 4. Page 37. (t) Vol. 3. Page 201.

a young Girl is describ'd as (u) grown up to a great Height of Impudence. At other times, all (x) Women are look'd upon as *Whores*, or (y) to have *Whorish Inclinations*; that (z) they only mind their own Reputations, that they are (a) vex'd at the Disappointment, and (b) angry, because Men will not be guilty of *Whoredom* with them. Sometimes the *Poets* recommend being constant to one *Whore*, as (c) the same in Effect with *Marriage* it self. Sometimes they endeavour (d) to ridicule dying a Maid, or (e) living long in that Condition, because it is the (f) Way to bring Sorrow and Vexation to them, when they are old; and the more effectually to droll upon the *Holy Scriptures*, this Sorrow is ridiculously stil'd by the Name of *Repentance*. To live honest in (g) a single State is accounted a very great Crime in a Man as well as in a Woman. *Modesty*, which was formerly the Ornament of the Female Sex, is (h) now censur'd and expos'd, and Women are represented as lamenting, because (i) they have not been *Whores*. The (k) Children lawfully begotten are look'd upon to be all *Sots*; so that every one, who is temperate, must be a Bastard. That Men may carry on their wicked Designs with greater Success, they are oftentimes (l) advis'd to be impudent in their Sollicitations and Endeavours to debauch the Women, with Assurances, that in such a Case they shall not always be denied: And indeed it is the constant Doctrine of the *Poets*, that no Denials

(u) Vol. 1. Page 238. (x) Vol. 1. Page 277. Vol. 3. Page 72, 156, and 177. Vol. 4. Page 119, 162, 204, 213, and 218. (y) Vol. 4. Page 204. (z) Vol. 4. Page 119. (a) Vol. 4. Page 190. (b) Vol. 4. Page 64. (c) Vol. 1. Page 101. (d) Vol. 1. Page 110. Vol. 3. Page 184. (e) Vol. 1. Page 171 and 318. Vol. 2. Page 219 and 306. Vol. 4. Page 33, 312, and 316. (f) Vol. 4. Page 95. (g) Vol. 4. Page 289. (h) Vol. 4. Page 272. (i) Vol. 4. Page 106. (k) Vol. 4. Page 221. (l) Vol. 1. Page 264. Vol. 2. Page 90 and 91. Vol. 3. Page 192, 214, and 271. Vol. 4. Page 113, 130, and 138.

ought to be taken. In one *Song* Men are advis'd, that (m) the Way to bear a constant Affection to the Mistress whom they fancy, is to make her their constant *Whore*, and never to marry any such Person. In other Places, (n) *Adultery* is look'd upon as a Glory and Honour, or (o) at worst is represented but as a Jest. And the more effectually to run counter to the *Scriptures*, (p) not to be guilty of *Whoredom*, is censur'd in these *Songs* as a *Sin*; because we do not follow the *Precepts* and *Examples*, which the *Divine Beings* have given us. This (if we will believe the *Poets*) is (q) our only Pleasure, our only solid Joy, and our brightest Jewel. In these *Songs* we are told, that (r) the Pleasures of *Whoring* do exceed the State of *Marriage*, and that a *Wench* or *Whore* is better than a Wife. That if a (s) Woman do present us with an Opportunity to debauch her, it is our Faults if we neglect to improve it to this Purpose. *Honesty* (t) is but a dull Qualification at the best, and they who do most notoriously break the *Seventh Commandment*, are the most caress'd, and the most admir'd. To prevent so much Uncleaness, which these *Songs* are apt naturally to produce, God was pleas'd, in Pity to Mankind, to ordain the State of *Marriage*; but because this is a Curb to such Extravagancies, and an *Hinderance* to the *Poets* filthy Designs; therefore, without the least Regard to the *Author*, they vent their Passion, and bitterly exclaim against it. Accordingly, all married *Women* are represented as *Whores*, and all married *Men* as *Cuckolds*. The *Quotations* would be endless, and therefore I must forbear directing to them. This *Holy State* is (u) expos'd and ridicul'd, and the more effectually to droll upon the

(m) Vol. 1. Page 332. (n) Vol. 2. Page 202. Vol. 4. Page 268
 (o) Vol. 4. Page 59. (p) Vol. 2. Page 213. (q) Ibid. (r) Vol.
 3. Page. 231. (s) Vol. 3. Page. 255. (t) Vol. 3. Page 291.
 (u) Vol. 1. Page 203.

Duties of *Contrition* and *Repentance*, a *Husband* is (x) said by this Means to be brought to a Sight of his *Sins*, as if it was the greatest Judgment that could befall him. According to the Language of these *Poets*, a (y) married Life is a dull Life, and such a Man looks like a *Fool*. For this Reason, there are so many (z) *Satyrs* and *Invectives* against it, and (a) *Adultery* is so greatly commended. In short, there are so many Examples of *Debauchery*, so much Variety of *Smut* and *Love-Songs*, so many *Instructions*, and such a large *Encomium* of Wickedness, that it is beyond Expression. And that it may do the more Mischief, it is all propos'd as a *Diversion*, as *Wit* and *Mirth*, and the Way to prevent *Melancholy*; so that when we consider the various *Wiles* and *Devices* of the *Devil* and his *Agents*, we have a wonderful Cause to bless *Almighty God* for his *Goodness* and *Mercy*, that we had not before this Time been like unto *Sodom* and *Gomorrhah*.

(x) Vol. 1. Page 204. (y) Vol. 3. Page 291. (z) Vol. 1. Page 322. Vol. 2. Page 319 and 322. Vol. 3. Page 195, 231, 250, 289, and 291. Vol. 4. Page 65 and 110. (a) Vol. 2. Page 57.

C H A P. III.

The Profaneness of those Songs or Ballads, which are dispers'd among the meaner Sort of People, in all Parts of the Nation, set to such Musick which is suitable to their Capacity.

ANother Charge against these *Songs* is their *Profaneness*. In this Case the *Poets* sink down to *Paganism* for the Sake of their *Fancy*, imitate the *Heathens* in adoring their *false Gods*; and really do their *Utmost* to subvert *Christianity* it self. Here they lay the *Axe to the Root of Religion*, and if they can but place *Jupiter, Juno, Cupid and Venus*, with the rest of the *Pagan Deities*, upon the same Level with the *True God*, it will be a *Home-stroke*, and they will hew it down effectually. If not, they have this *Excuse*, that it was only a *Fancy*, and they meant no *Harm*,

That therefore the *Reader* may observe, how fairly they bid for this *Matter*, and that I may give him some *View* of this *horrid Impiety*, I shall first take *Notice* of that which is intermix'd with their *Immodesty*, or *Discourses of Love*, and afterward of that which is us'd on other *Occasions*.

In *Discoursing on Love*, these *Poets* represent it as an *holy Flame*, and that it is a *Sin* to quench or endeavour to suppress it; they tell us, that its *Fuel* is *Divine*, that (b) to love without *Success* or a *Promise*, is to have the *Soul* for ever intangled with *Grief*, as if there was no other *Hell*, and that (c) first to burn and

(b) Vol. I. Page 210. (c) Vol. I. Page 280.

rage with Love, and then to obtain the Wish, is to be made blest'd like those above; as if there was no better Heaven, nay, that (d) there is no solid Joy except this Blessing. A Lover, both Male and Female, is (e) call'd *all in all, and all in every Part*. Such a Man professeth to the Gods that (f) he hath his only Wish, when he dies at his Mistress's Feet; and (g) that tho' he woo'd the Gods with *Fasting and Prayer* to gain an heavenly Crown, yet if his Mistress could but love him, he would no longer pursue that tedious Search after the Joys of the other World; but find out an Heaven below, which should be preferr'd before the other. The (h) Duties of *Love and Prayer*, which in *Scripture* is refer'd to God, is here applied to a *Mistress*, and represented as the only Way to Heaven, and Beauty is stil'd (i) a Heart controuling Grace.

The Character which these Poets give of *Whoring* is (k) that the Joy thereof is immortal, it makes a Man become a great God, and there is no greater Blessing; that (l) there is no Contentment like it, and that (m) it is a Soul melting Pleasure. Besides, that they may more effectually droll upon the serious Offices of *Religion*, he who is guilty of this horrid Crime is advis'd (n) to declare his Thanksgiving with Heart and with Voice, and (o) pray heartily to God (as if he was the Author and Encourager of such Wickedness) that the Power of Whoring may never decay.

A Disappointment in Whoring is call'd (p) an eternal Woe, as if there was no other Hell. A Woman's final Answer is compar'd to the Condemnation of departing into an Eternity of (q) Hell Torments. A Man saith, that (r) he ne'er repented half so much for all

(d) Vol. 2. Page 213. (e) Vol. 2. Page 301. (f) Vol. 2. Page 299. (g) Vol. 2. Page 297. (h) Vol. 3. Page 258. (i) Vol. 2. Page 215. (k) Vol. 1. Page 202. (l) Vol. 3. Page 231. (m) Vol. 3. Page 245. (n) Vol. 2. Page 160. (o) Vol. 2. Page 162. (p) Vol. 1. Page 116. (q) Vol. 3. Page 220. (r) Vol. 1. Page 261.

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his Sins, as for losing an Opportunity of Whoring, and (*f*) that Maids do ne'er repent so much as when they are too holy, that is, when they are not willing to be debauch'd, and play the Whore. And since this is the Case, it is no Wonder that a lawful Copulation is describ'd by (*t*) a Man with his Heaven in his Arms, and (*u*) that which alone compleats all Joys.

The Characters, which, for this Reason, they give of Women, are most blasphemous. That they are (*x*) *Angels*, (*y*) *Cherubims* and *Seraphims*, and (*z*) have diviner Looks. A Woman is describ'd as (*a*) Heaven's Master-Piece, and the divinest Frame, (*b*) one whom Nature hath made divine; her (*c*) Hands are like the Weapons, with which *Jove* subdues proud Mortals; she shines like his Lightning, and batters like his Thunder, and her Eyes dart Lightning; that (*d*) Crowds adore her; she can wound a Lover like Fate, and can recover him like a *Goddeß*. *She bringeth down to the Pit, and raiseth up again.* The Great Creator chose such Eyes to kindle Nature, or raise Lust, and that Man is curs'd that can refuse her; that she is (*e*) a Soul delighting Creature, beyond a *Cherubim*, a *Star*, or *Divinity* it self. She is (*f*) a *Goddeß* and a *Deity*; her Bosom is Love's *Paradise*, and there is no *Heaven* but in her Eyes. That (*g*) 'tis *Celia*, not *Heaven*, which must give us Relief; that (*h*) her Charms are celestial; (*i*) she alone can give Relief, and her Blessings will be manifold. Nay, when she is (*k*) kind, it is not in the Power of *Heaven* to grant a greater Blessing. A Lover (*l*) despiseth all other Pleasures except those which flow from his Mistress's Eyes,

(*f*) Vol. 2. Page 95. (*t*) Vol. 1. Page 85. (*u*) Vol. 4. Page 77. (*x*) Vol. 4. Page 317. (*y*) Vol. 3. Page 168. (*z*) Vol. 1. Page 273. (*a*) Vol. 1. Page 82. (*b*) Vol. 1. Page 197. (*c*) Vol. 1. Page 331. (*d*) Vol. 2. Page 222. (*e*) Vol. 2. Page 282. (*f*) Vol. 3. Page 200. (*g*) Vol. 3. Page 255. (*h*) Vol. 3. Page 306. (*i*) *Ibid.* (*k*) Vol. 3. Page 336. (*l*) Vol. 4. Page 73.

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and confesseth himself blest'd in her alone. That (m) she is all a Lover's Pain, and all his Pleasure; All that he esteems is her Favour, and all that he fears is her Disdain. He would live and die with her alone, and when she is his, he partakes of the Joys above; as if the Happiness of the *Saints in Heaven*, did not consist in the *Beatifick Vision*, but in *Carnal Copulation*. A Woman, according to this Language, is (n) divine; she is (o) a *Goddeſs*, and absolutely reigns; it is she alone that can save or kill, and (p) she alone can please. He (q) who gains her, hath all that can be in Heaven. It is a (r) sweet Pleasure, which contains all Paradise, and gives a Man the full Possession thereof, insomuch that if a Man had this dear Happiness, he need not to covet any other. And (s) the *Gods* themselves could never yet conceive the Worth of such a Creature. In short, a Woman cannot be commended, but *Christians* must turn *Turks*, and think of no other than a brutal *Paradise*. *God* and *Heaven* must be undervalued, *Religion* be esteem'd as nothing, and the Torments of *Hell* be represented as insignificant. The *Poets* had rather utter the most dreadful *Blasphemy* than lose the meanest *Fancy*. I suppose that no *Hyperbole*, or *Poetical Liberty*, will excuse such an Extravagancy. It is bad to be immodest in Expressions. It is worse to be smutty. It is dreadful to be thus profane; but when it is also affectedly blasphemous, I want a Word to express it. It is, I think, beyond the Impudence of the very *Devils* themselves. It is enough to cause the Ears to tingle, and the Heart, where any Grace is left, to tremble, and yet all this passeth for *Musick* and *Diversiſion*.

The Characters, which they give of a *Lover*, are generally extravagant and Blasphemous. That (t) he

(m) Vol. 4. Page 207. (n) Ibid. (o) Vol. 4. Page 212.
 (p) Vol. 4. Page 310. (q) Vol. 4. Page 232. (r) Vol. 4. Page 105.
 (s) Vol. 4. Page 232. (t) Vol. 2. Page 248.

is all the Delight of a Woman's Soul ; that (*) if the Gods will only restore him, the Nymphs will ask no more ; and that (y) he is all in all, and all in every Part.

As such profane Characters are given of Women in these Songs ; so the Poets stop not here. They ascribe to them the Honour which is due to God alone, and which he positively saith shall not be given to another. Nothing is more common than the (z) adoring of the Sex. Crowds (a) of People pay this Devotion, and (b) the Hearts of Men were ordain'd for this Purpose. Accordingly they (c) swear, by that dear panting Breast, and by that Soul, that rests in her : When at the same Time they speak contemptibly of God, in applying those Words, (d) *By the Grace of the Lord*, to Smut and Nastiness, and (e) *God have Mercy*, in a Bravado to the Act of Whoring.

But to proceed. In the Scriptures we are commanded (f) to *fear the Lord*, and when Occasion requires in weighty Matters, to *swear by his Name* ; but here they (g) *swear by Love*.

Accordingly Cupid is represented as the supream Being. He is call'd (h) the *little God*, and (i) the *God*. His Godhead (k) is spoken of with Esteem. His (l) Empire is stil'd eternal, and he is said to be (m) the *Kind God*, and (n) the *God of Love*. Women are exhorted to (o) appease and obey this mighty God of Love, lest they should fall as Sacrifices to his Fury. Men vow by

(x) Vol. 3. Page 261. (y) Vol. 2. Page 301. (z) Vol. 3. Page 117, 248, and 256. Vol. 4. Page 101, 105, 127, 245, and 288. (a) Vol. 2. Page 222. (b) Vol. 2. Page 213. (c) Vol. 1. Page 116. (d) Vol. 1. Page 76. (e) Vol. 2. Page 197. (f) Deut. 6. 13. and 10. 20. (g) Vol. 3. Page 291. (h) Vol. 2. Page 60 and 247. (i) Vol. 3. Page 331. (k) Vol. 4. Page 79. (l) Vol. 3. Page 247. (m) Vol. 3. Page 210. (n) Vol. 3. Page 210, 215, 232, and 249. (o) Vol. 1. Page 273.

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(p) his Godhead, they (q) pray to him, as (r) almighty, and (s) active, with several other Particulars, which it is not fit to mention.

Venus is also represented as (t) ruling the Gods above, because *Love* governs them, and she rules *Love*, and is (u) accordingly pray'd to for Instruction.

In speaking on this Occasion of the true God, they (x) complain of his Providence for not joining who-rish Affections with Beauty, and sometimes represent him as the Author of *Sin*; and tell us that (y) he who gave Beauty, ordain'd that such Persons who have it, should be Whores. For this Reason, they, whose Wives are guilty of *Adultery*, are (z) said to wear what God thinks fit for them: And (a) as the Rainbow in the Clouds was a Sign of God's Mercy to the World, so the Moon in the Heavens is a Sign that he approves of *Adultery*.

As the Poets encourage all sorts of Uncleannefs; so they also encourage *Drunkennefs*. Accordingly, these Poems are dedicated to (b) those who are honest Votaries to *Bacchus*, who is there profanely call'd, *The Merry God*. And the Verses in Praise of the Book begin with this Expression:

There's no Purge 'gainst Melancholy,

But with Bacchus to be jolly;

All else (Religion not excepted) are but Dregs of Folly.

Drunkennefs is therefore (c) commended, as (d) the

(p) Vol. 3. Page 64. (q) Vol. 4. Page 101 and 175. (r) Vol. 1. Page 331. Vol. 4. Page 128 and 212. (s) Vol. 3. Page 290. (t) Vol. 3. Page 301. (u) Vol. 4. Page 169. (x) Vol. 2. Page 215. (y) Vol. 3. Page 255. (z) Vol. 2. Page 85. (a) Ibid. (b) Vol. 1. Epistle Dedicatory. (c) Vol. 1. Page 63, 157, 160, 162, 168, 194, 195, 198, 205, 254, 256, and 324. Vol. 2. Page 79, 209, 224, and 323. Vol. 3. Page 57, 58, 159, 161, 169, 216, 228, 268, 289, and 329. Vol. 4. Page 65, 108, 161, 181, 226, 240, and 258. (d) Vol. 3. Page 224.

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Humour of the Nation. It is (e) look'd upon by common Consent to be no *Sin*. It is (f) a Cure for Melancholy; it is (g) the Way to lead a Life divine; and it is (h) extoll'd and promoted with (i) Variety of Healths. Sometimes (k) to *Bacchus*, and at another time (l) to the *Tackers*. The Liquor that (m) Men drink is commended as the Soul-reviving Streams, and (n) that which on Earth hath a Power divine. And as for *Wine*, the *Poets* tell us, that (o) if we drink it, we may know the Difference between other Liquors, which is like the Lake of *Lethe*, and this, which is like the Pleasures of the *Gods* in *Heaven*. That (p) they have often come down from *Heaven* for the sake of *Claret*, and therefore it is commendable in us to follow their Example. That there is (q) *Virtue* in the Cup to make it divine: And that (r) *Canary* doth inspire and actuate the Soul with heavenly Fire. Thus every trifling Pleasure is compar'd to the Joys of *Heaven*, and the *Deity* it self; that whilst we commend the one, we may more effectually expose the other. The Character of a temperate Man is (s) something remarkable, to shew their Style, and therefore I shall venture to transcribe it.

He that is sob'rest is most like a Beast.

As also the Character of (t) a *Debauchee*.

*As Life is uncertain he loves to make haste,
And thus he lives longest because he lives fast:*

(e) Vol. 1. Page 342. (f) Vol. 3. Page 198. (g) Vol. 3. Page 240. (h) Vol. 1. Page 46 and 106. (i) Vol. 1. Page 44 and 106. Vol. 3. Page 197 and 299. Vol. 4. Page 58, 72, 124, 209, 255, 282, 285, 321, 327, 335, and 336. (k) Vol. 1. Page 292. (l) Vol. 4. Page 70. (m) Vol. 1. Page 64. (n) Vol. 1. Page 195. Vol. 3. Page 216. (o) Vol. 1. Page 64. (p) *Ibid.* (q) Vol. 1. Page 342. (r) *Ibid.* (s) Vol. 3. Page 204. (t) *Ibid.*

*Then leaps in the Dark, and his Exit he makes,
What Death can compare to the jolly Town-Rakes?*

Here the Consideration of Death is urg'd as an Argument for a debauch'd Life ; and to live like a *Beast* is mention'd as the only Way to die like a *Christian*. For this Reason (u) *Prodigality* is commended in its full Extent, in another large Song, made only for that Purpose.

Neither do they make a Jest only of *Death* ; but also of the Day of *Judgment*, that nothing of *Profaneness* may be wanting to compleat the Measure of their Iniquities. They shall (x) answer at another Day (saith the *Poet*) for casting their Liquor so vainly away.

In describing the *Virtues of Wine*, they endeavour to ridicule the Exercises of *Religion*, and founding forth the Praises of our Great Creator.

—— (y) Give to these Brew-house Alms,
Whose best Mirth is Six Shilling Beer and Psalms.

The Liquor is (z) accounted divine, and they droll (a) upon the *Flood*, which was a Judgment upon the whole World for the Sins of Man ; and accordingly they tell us, that *Man*, tho' he is but a very little World, must be drown'd as well as the greater.

And to conclude this Charge, as *God*, *Religion*, and his *Word*, are ridicul'd, despis'd, and contemn'd, so on the other hand, *Bacchus*, the *Pagan God of Wine*, the Author of all *Drunkenness*, and such like *Immoralities*, is magnified, worshipp'd and ador'd. He is (b) call'd a *God*. And as (c) *Ceres* is stil'd *The God of Corn*, so is he stil'd (d) *The God of Wine*. He is

(u) Vol. 1. Page 57. (x) Vol. 1. Page 266. (y) Vol. 1. Page 342. (z) Vol. 4. Page 108. (a) Vol. 2. Page 231. (b) Vol. 4. Page 65. (c) Vol. 3. Page 268. (d) *Ibid*.

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(e) pray'd to as a Great God, and (f) they swear by his Name.

Neither are these the only *Pagan Deities* which are thus respected, but all the rest do meet with the same Treatment as there is occasion. *Jove* is intreated (g) to save them, or to speed them well. He is (h) prais'd: He is (i) own'd as a God, and most mighty, and they also (k) swear by him. Here the *Sun* is also acknowledg'd as (l) God, as (m) the God of the Day, or the *Taper God*, and as (n) the fiery-fac'd God; and (o) they also swear by him. The same Respect is paid to (p) *Apollo*, to (q) mighty *Pan*, as the *Poets* call him, and to (r) the *Rural Gods*. To aggravate this Crime, upon all serious Occasions, they constantly avoid the Name of God, and then the Gods are always mention'd, as (s) in the Case of *Adoration*, and sometimes in (t) *Ejaculations*. They are call'd (u) the Good Gods, and (x) the Work of Creation is attributed to them. But upon ridiculous Occasions, they constantly omit the Naming of *Pagan Deities*, and apply such things to the true God alone. What all this tends to let the Reader judge. The *Christians* in the *Primitive Church* did (y) resist even unto Death, in refusing to call *Jupiter* a God, and behav'd themselves with that Reverence and Piety to their Creator, that they would not attribute to him any of those Names which are mention'd in the *Fables* of the *Poets*. But we are so far from imitating their Example, that the *Pagan Idols* are extoll'd and applauded, as if the Design was by advancing the Esteem of the false Gods to lessen the Honour of the true One.

(e) Vol. 1. Page 266. (f) Vol. 4. Page 108. (g) Vol. 1. Page 53. (h) Vol. 1. Page 282. (i) Vol. 3. Page 254. (k) Vol. 2. Page 291. Vol. 4. Page 127 and 293. (l) Vol. 3. Page 287. (m) Vol. 2. Page 296. (n) Vol. 3. Page 221. (o) Vol. 3. Page 291. (p) Vol. 2. Page 317. (q) Vol. 3. Page 261. (r) Ibid. (s) Vol. 1. Page 272. (t) Vol. 2. Page 195. (u) Vol. 4. Page 323. (x) Vol. 4. Page 316. (y) Origen: contra Celsum. lib. 1.

This is the more probable if we also consider the Treatment, which *Satan*, the great Enemy of God and Religion hath in these *Poems*. What can he be thus caress'd for? However, he is said (z) to be in Men, to (a) take up his Abode in the Heart, and (b) to win or gain Souls for himself. He is often mention'd as (c) the *Diversion* of the *Singer*, and to make him merry with the Conceit that there is such a Being. The Death of a Person is stil'd (d) his being gone or sent to the Devil. In his Progress on Earth he is describ'd as merry and (e) laughing aloud, because all Mankind are devoted to his Service, and as (f) playing with other *Devils*, or (g) at Cards for his *Diversion*; nay, (h) like a civil Gentleman, who shakes Hands with, and embraceth his Friends. And I may add, that (i) the *Devil*, *Fire*, *Brimstone* and *Gun-powder*, at which we should rather tremble, and the *Vengeance* of everlasting *Torments*, is that which in one *Song* affords the *Singer* his whole *Diversion*. At another time the *Devil* is (k) profanely mention'd as bearing away some Men to Hell, who were bequeath'd to him by *Will* and *Testament*, and this is (l) made the Jest of the whole *Song*. And sometimes he is treated in this Manner with scandalous (m) *Smut*, intermix'd in all Parts of the *Song*, which is not fit to be mention'd. I shall not tire the Reader with transplanting these Flowers, if it is worth his while he may behold (n) many more in their own *Garden*. Sometimes (o) God himself is represented by these *Poets* as knowing all things; at (p) another time the same Character is attributed to the

(z) Vol. 1. Page 88 and 117. (a) Vol. 4. Page 133. (b) Vol. 4. Page 147. (c) Vol. 1. Page 19, 21, 36 and 53. (d) Vol. 1. Page 36. (e) Vol. 1. Page 109. (f) Vol. 1. Page 166. (g) Vol. 4. Page 55. (h) Vol. 1. Page 133. (i) Vol. 2. Page 204. (k) Vol. 4. Page 36. (l) Vol. 3. Page 97. (m) Vol. 4. Page 115. (n) Vol. 1. Page 141, 142, 143, 144, 145, 146, 157, and 164. Vol. 2. Page 112. (o) Vol. 3. Page 326. (p) Vol. 1. Page 319.

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Devil, and mention'd as the peculiar Property of him alone, as if there was no Difference between one of these *Beings* and the other. In *Scripture* it is said of *God*, that (q) *the Darknes is no Darknes with him*. In these *Poems* it is said of the *Devil*, that (r) he can find the most intricate Place. He knows (s) all things full well. He knows (t) what is to be done, and when (u) it is to be done, and (x) is never blind. In short, the whole Bulk of the *Poets* Devotion lies on this Side, and *Ave Diabole* is us'd ten times as often as *Pater noster*. Sometimes the *Devil* is address'd to in *Ejaculations*, when the *Poet* (y) prays for *Information*, or is (z) transported with *Admiration*. Sometimes he is (a) mention'd as if there was no such thing, and at other Times as if he was Almighty. That which (b) he cannot do is utterly impossible. He is (c) the King of the Country, and the (d) gaining of him is represented as a thing of a vast Advantage.

On the other Hand, the Expression that (e) *God knows it*, is twice put to a ridiculous *Romance*. *Heaven bless us* is (f) applied to *Drunkenness*. Our *blest Lord* and *Saviour Jesus Christ* is (g) brought down to the same Level with the *Devil*, and one is invoc'd in the same manner with the other.

The *Ejaculations* which are made to *God* are (b) oftentimes upon the most trifling Occasion, and at best, *His Sacred Majesty* is but treated in the same Manner with his Enemy. The Design is all of a Piece, to raze

(q) *Psal.* 139. 12. (r) *Vol.* 3. Page 70. (s) *Vol.* 4. Page 38.
 (t) *Vol.* 3. Page 76. (u) *Vol.* 3. Page 77. (x) *Vol.* 3. Page 77
 and 110. (y) *Vol.* 1. Page 41 and 308. (z) *Vol.* 4. Page 10.
 (a) *Vol.* 1. Page 326. The *Devil* a Word, that is, No Word.
Vol. 2. Page 70 and 103. And *Vol.* 4. Page 3. (b) *Vol.* 3. Page
 138. (c) *Vol.* 4. Page 38. (d) *Vol.* 3. Page 218. (e) *Vol.* 2.
 Page 57, and *Vol.* 3. Page 113. (f) *Vol.* 1. Page 343. (g) *Vol.*
 3. Page 85 and 86. (h) *Vol.* 2. Page 18, 22, 26 and 53. and *Vol.*
 3. Page 292.

out the Difference between things sacred and profane, and prevent the paying of any greater Respects to God, than what is paid to the Devil. (i) O Lord for thy Mercy, is mention'd in the Song of the Cut-purse ; and there is (k) Praying to God in the same Song, which drolls upon the Psalter, the Catechism, Hell and Repentance. In (l) another Place, there is Praying to God for a dying Man, and that it may be the more contemptible, the very Expressions are sordid and mean, and the Person represented as dying because he was drunk. But lest this should not be enough to ridicule the Duty of Prayer, the Poet resolves to do it effectually in the following Lines.

*Then a Pox on your Praying—
Such Whining's enough for to make a Man faint here ;
Which no body can deny.*

The Song in the Praise of (m) a Leathern Bottle begins with that Gravity, as if it was on the Nativity of our Lord ; and the Works of God are first related more solemnly, to make them afterward appear the more ridiculous.

*Now God above that made all things,
Heav'n and Earth and all therein,
The Ships upon the Seas to swim,
To keep out Foes, they come not in.*

The Blunder in this last Line, I suppose, was only design'd to make merry at that which went before. However, the Poet stops not here. He mentions these Acts of God only to shew that they are not to be compar'd with that Act of Man on which he after-

(i) Vol. 2. Page 2. (k) Vol. 2. Page 9. (l) Vol. 2. Page 23.
(m) Vol. 1. Page 265.

ward treats, as appears from the Management and Humour of the whole Song, and especially from the Chorus.

*But I wish in Heaven that Soul may dwell,
That first invented the Leathern Bottel.*

This Sporting (n) with sacred things, was always accounted not only to be unsafe; but also a Sign of the utmost Profaneness; and the mentioning of God (o) on such trifling Occasions, to be a Mark of Irreligion even in the Heathen World.

But to proceed; Our blessed Saviour (p) tells us, That not every one, who saith unto him, Lord, Lord, shall enter into the Kingdom of Heaven. But here, as it were, in Defiance to him and their own Happiness, (q) this very Word is thus repeated on a ridiculous Occasion. The Prayer, (r) Lord bless him, is us'd profanely, and the Expression, (s) O Lord, O Lord, is mention'd in the Act of Whoring, and singly on other Occasions not fit to be mentioned.

The next Instance, which I shall give of these Songs, is their profane Swearing. Sometimes they swear by (t) the Lord; sometimes (u) before God; sometimes (x) by Christ; sometimes (y) by God; sometimes (z) by the Wounds of Christ; sometimes (a) by their Maker; by (b) the Blood of Christ, by (c) his Heart, by (d) the

(n) Ludere cum sacris.

(o) Non vacat exiquis rebus adesse Jovi. Ovid.

(p) Matth. 7. 21. (q) Vol. 2. Page 20. (r) Vol. 2. Page 19 and 238. (s) Vol. 2. Page 286. Vol. 3. Page 114, 115, and 29. Vol. 4. Page 82 and 332. (t) Vol. 2. Page 19. (u) Vol. 1. Page 38. (x) Vol. 2. Page 233 and 281. (y) Vol. 2. Page 233 and 241. Vol. 3. Page 209, and Vol. 4. Page 42. (z) Vol. 1. Page 55, 88, 295, 296, 301, 305, 307, 308, and 309. Vol. 2. Page 233, 238, 269, 281, and 314. Vol. 3. Page 209, and Vol. 4. Page 293. (a) Vol. 4. Page 25. (b) Vol. 1. Page 311. and Vol. 3. Page 75. (c) Vol. 1. Page 55. (d) Vol. 4. Page 151.

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Blood of Christ, and the Fire of Hell; and by (e) the *Body of God*. Sometimes they swear (f) by *Heaven*, (g) by their *Bodies*, (h) by their *Souls*, (i) by their *Salvation*, and (k) by their *Conscience*. Sometimes they swear (l) by their *Faith*, (m) by their *Troth*, (n) by all that's true, (o) by their *Honour*, (p) by their *Youth*, and (q) by their *Hand*, which latter *Oath*, tho' one of the most trivial, is own'd to be of that Nature, that the Danger of the Soul depends upon it, if it should be broken, when those which are more solemn are related as if they were most ridiculous. Sometimes they swear (r) by the *Mass*, (s) by their good Faith, (t) by the *Lord Harry*, (u) by good Saint *Patrick*, and (x) by all things that are holy: And to shew how effectually these (y) *evil Communications* do corrupt good *Manners*, a *Poet*, who commends these *Poems* in (z) the Beginning of one *Volume*, swears by his *Soul*, that they will not confine a Man to a righteous Behaviour, nor ever be the Occasion of bringing any to *Repentance*.

Another Instance of their *Profaneness* is shewn in their *horrid Curses*; which, one would think, was enough to spoil the *Musick*, and fill the Ears with Horror and Amazement. It is no uncommon thing to

(e) Vol. 2. Page 98. (f) Vol. 2. Page 285. (g) Vol. 2. Page 313. (h) Vol. 2. Page 37, 280, 281. Vol. 3. Page 326. and Vol. 4. Page 41. (i) Vol. 1. Page 348. and Vol. 2. Page 233. (k) Vol. 1. Page 348. (l) Vol. 1. Page 20, 38, 54, 114, 129, 135, 261, 265, 266 three times, and 283. Vol. 2. Page 19, 22, 23, 210, 218, 219, 276, 285, and 321. Vol. 3. Page 25, 43, 74, 85, 150, 161 and 202. Vol. 4. Page 29, 43, 149, and 152. (m) Vol. 1. Page 283. Vol. 2. Page 107 and 155. Vol. 4. Page 197. (n) Vol. 4. Page 120. (o) Vol. 3. Page 291. (p) Vol. 1. Page 7. (q) Vol. 3. Page 292. (r) Vol. 3. Page 202. (s) Vol. 1. Page 54, 104, 134, 261, 280, and 289. Vol. 2. Page 163. Vol. 3. Page 81, 112 twice, 150 and 181. and Vol. 4. Page 117 and 180. (t) Vol. 4. Page 293. (u) Vol. 2. Page 234. (x) Vol. 1. Page 205. (y) 1 Cor. 15. 33. (z) Vol. 2.

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find the *Poets* wishing that others (*a*) may die young, and then be damn'd, that (*b*) *Hell* may take them, and (*c*) *Pluto* confound them. They frequently wish both upon themselves and others (*d*) the *Curse*, and (*e*) the *Pox*, especially if Men are grave and serious. They wish that (*f*) the *Plague* may light upon them; that (*g*) the *Devil* may confound them; that (*h*) they may be damn'd, and (*i*) drown'd, or (*k*) hang'd; that (*l*) the *Devil* may come and stop their Breath, and (*m*) take them; that (*n*) the *Plague* may seize them, that (*o*) *God* may rot them, and (*p*) damn them (*q*) eternally; that (*r*) the *Bat* and the *Owl* may be their Mates, and a Pain in their Brains may make them howl, that the *Pox* may be their Friend, and the *Plague* may work their Destruction. In one Place (*s*) this Profaneness is their Diversion for twenty *Verses* together, with *Swearing* and *Smut* intermix'd to compleat the *Profaneness*. Sometimes they curse in this Manner, that (*t*) the *Plague* may light upon the Object of their Hate; and that (*u*) the *Devil* may take it, where the Word *Devil* is order'd by the Musician to be repeated four times for the greater Diversion of the *Singer*. In another Place, they wish that what is there spoken of may go to the *Devil*, and (*x*) the Word *Devil* is repeated nine Times for the same Reason. Sometimes they wish

(*a*) Vol. 2. Page 229. (*b*) Vol. 2. Page 299. (*c*) *Ibid.* (*d*) Vol. 1. Page 88, 99, 100, and 205. Vol. 2. Page 313. and Vol. 3. Page 27 and 71. (*e*) Vol. 1. Page 198, 205, and 207. Vol. 2. Page 63, 79, 124, 206, and 239. Vol. 3. Page 169, 209, and 236. Vol. 4. Page 258. (*f*) Vol. 1. Page 88. (*g*) Vol. 1. Page 117 and 296. Vol. 3. Page 44. (*h*) Vol. 1. Page 199 and 325. Vol. 4. Page 18 and 321. (*i*) Vol. 1. Page 325. Vol. 2. Page 229. and Vol. 4. Page 108 twice. (*k*) Vol. 2. Page 79. and Vol. 4. Page 223. (*l*) Vol. 2. Page 221. and Vol. 3. Page 295. (*m*) Vol. 1. Page 319. Vol. 2. Page 281. and Vol. 3. Page 326. (*n*) Vol. 2. Page 281. (*o*) Vol. 3. Page 75. (*p*) Vol. 3. Page 74. (*q*) Vol. 3. Page 68. (*r*) Vol. 3. Page 199. (*s*) Vol. 3. Page 209. (*t*) Vol. 3. Page 326. (*u*) Vol. 3. Page 279. (*x*) Vol. 4. Page 156.

that (y) they may die, and (z) their Vitals may be stop'd, and (a) a Curse may be their *Fate*, and (b) to thunder out their *Anathemas* all at once, that others may swing in Halters, be shamm'd, be damn'd, be nick'd, be kick'd, never beget *Sons*, be punish'd out of hand, and forc'd to pawn their Estates : And as *Damnation* is that which they so often call for, so we need not wonder that it is a beloved Epithet (c) on other Occasions. I am forc'd to tire the *Reader* with such *horrid Language*, otherwise the Patrons of Immorality will complain that their *Poets* are condemn'd, without any Evidence to prove them guilty.

And now if the *Poets*, *Composers* of *Musick*, or *Singers*, but consider what a dreadful thing the *Curse* of *God* is, it might make them repent, and do no more so wickedly. They would certainly then forbear using the *Language* of *Hell* whilst they are upon the *Earth*, and imitate the *Devil* in a *Christian* Country, lest that with which they now jest, may be hereafter their Portion in earnest. *David* saith (d) of the profane Person, that *as he loved Cursing, so it shall come unto him ; as he delighted not in the Blessing, so it shall be far from him. And as he cloathed himself with Cursing like as with a Garment, so it shall come into his Bowels like Water, and like Oyl into his Bones : It shall be unto him as the Garment which covereth him ; and for a Girdle wherewith he is girded continually.* I pray *God*, that they may lay it to Heart ; and then I am sure that the Thoughts hereof will have a different Effect from what they propose to themselves in their *Musick*, by increasing their *Melancholy*, bringing them to Repentance, and spoiling this their *Diversiion*.

As these *Songs* are thus scandalously guilty of *Swear-*

(y) Vol. 4. Page 132. (z) Vol. 4. Page 156. (a) Vol. 4. Page 232. (b) Vol. 4. Page 321. (c) Vol. 1. Page 332. and Vol. 3. Page 26, 73, and 74. (d) Psal. 109. 17, 18, 19.

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ing and *Cursing*, so it cannot be imagin'd, that the *Poets* have on these Occasions stuck at any other thing whereby the Interest of *Religion* may be undermin'd. I might on this Occasion mention several things which I have already touch'd upon, but the *Monsters* are too deform'd to appear twice in publick View. However, there is no Occasion of farther Recourse to them for want of fresh Matter. In one Place, (e) a *Beggar* boasts of himself, because he hath no *Religion*. It is reckon'd as a Happiness (f) to be eas'd of all *Religions*, and the (g) Men to be worse than *Cannibals* who obey Church Rules. A pious Man is (h) stil'd a *religious Fool*, and reckon'd fit only (i) to make a Feast for the *Devil*. *Religion* is (k) tax'd as a Cloak for all Wickedness and (l) *Hypocrisy* at the Bottom. It is affirm'd, (m) that they who are bred up from their Youth in a Sense of *Religion*, do afterward turn to the greatest *Debaucheries*, and (n) the Leaving of *Wine* for *Ale* is call'd a Change of *Religions*. The Song call'd (o) *The Rambling Rake* is scandalous in the highest Degree, and contains a Droll on *Religion*, in the same Manner with a Part which I shall venture to transcribe.

*While he open'd his Text,
I was plaguely vex'd,
To see such a canting Crew
Of Satan's Disciples
With Prayer-books and Bibles,
Enough to have made a Man spew.*

Reformation is call'd (p) a Joyning with the *Devil* to pull down the *Pope*, and the *Poet* (q) thus expresses his Zeal for the *Protestant Religion* :

(e) Vol. 1. Page 117. (f) Vol. 2. Page 1. (g) Vol. 2. Page 2.
(h) Vol. 1. Page 310. (i) Vol. 2. Page 101. (k) Vol. 2. Page 87.
(l) Vol. 1. Page 124. (m) Vol. 2. Page 284 and 285. (n) Vol. 1. Page 154. (o) Vol. 4. Page 302, 303, and 304. (p) Vol. 1. Page 8. (q) Vol. 1. Page 199.

Come

*Come France, or the Pope, or the Devil to boot,
Or come Faggot or Stake, I care not a Groat :
Never think that in Smithfield I Porters will beat,
No, no, Master Fox, pray excuse me for that.*

On the other hand, speaking against (r) the *Play-house*, and the *Profaneness* of such *Songs* as these, is compar'd to *Treason* against the *Government* ; and we are roundly told, that they who are guilty of the one will make no *Scruple* of the other. These *Poets* are very good *Friends* to the *Play-house*, and they themselves (s) are pleas'd to give us the *Reason* ;

*For Play-house Diversions,
With Mid-night Excursions
Debauch'd the (female) Sex into Whores.*

To pass by such loose Expressions as these, (t) I believe in my *Soul*, on a ridiculous Occasion ; stiling of *Hunting* (u) the only *Pleasure* that can cherish the *Soul*, and (x) commending of *Friendship* as the most perfect *Image* of all things *Divine*, and the bright *Center* of endless *Desires*, I shall only mention those of a more horrid Nature, and which strike at the *Root* of all reveal'd *Religion*.

The first Instance of this Sort is the *Burlesquing* of the *Holy Scriptures*. Accordingly, as a *Droll* upon the *Five Books* of *Moses*, (y) *Time* is describ'd with his *Pentateuch* of *Tenses*.

In *Scripture* (z) we are told, that *the Lord killeth and maketh alive* ; in these *Songs*, (a) a *Mistress* is represented as one that *can wound or recover, can kill or save from dying*.

(r) Vol. 4. Page 49. (s) Vol. 4. Page 119. (t) Vol. 1. Page 14. (u) Vol. 3. Page 221. (x) Vol. 3. Page 270. (y) Vol. 1. Page 39. (z) 1 Sam. 2. 6. (a) Vol. 2. Page 222.

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In Scripture God is said (b) to have Regard to the Heart. In these Songs (c) when they speak of carnal Copulation, they say,

*The Gods, who knew the noblest Part
In Love, sought not the Mind but Heart.*

Meaning the Body, as it is afterwards explain'd, and which is here prefer'd before the Soul.

In Scripture God complains of profane Persons, saying, (d) *These things hast thou done and I kept Silence, and thou thoughtest wickedly, that I was altogether such a one as thy self; but I will reprove thee, and set them in order before thine Eyes.* In these Songs they wrest the Scriptures to encourage Whoring; they make it the End of our Creation, and the Design of God therein, and affirm that the Refusal thereof is the Way to be abhor'd by him. They (e) represent God as an unchast Person, and boldly speak out that which is a Sin to think.

In Scripture (f) Solomon speaks of a Bear robbed of her Whelps; which Proverb in (g) these Songs, are join'd with other Expressions that are most ridiculous.

In Scripture there is this Phrase (h) *The Song of Songs, which is Solomon's*, but to make the Book and the Author as contemptible as possible, a paltry Play is made equal to it, and the Blessing of God is made a Jest of in these Words;

(i) *Now God blefs all that will be blefs'd,
And God blefs Davenant's Opera,
Which is the Sport of Sports.*

The Prophet (k) saith, *That the righteous perisheth, and no man layeth it to Heart; and merciful Men are taken*

(b) 1 Sam. 16. 7. (c) Vol. 1. Page 170. (d) Psal. 50. 21.
(e) Vol. 3. Page 213. (f) Prov. 17. 12. (g) Vol. 2. Page 113.
(h) Cant. 1. 1. (i) Vol. 2. Page 12. (k) Isa. 57. 2.

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away, none considering that the righteous is taken away from the Evil to come. And this (l) Text is applied to a poor Drunkard.

When our *Blessed Saviour* deliver'd his *Sermon* upon the *Mount*, he began with this Expression, (m) *Blessed are the poor in Spirit, for theirs is the Kingdom of Heaven.* This Text is profanely wrested, and (n) applied to the same Drunkard.

*Oh he is blest'd for he was poor,
And could not go to Hell.*

Our *blessed Saviour* exhorted his *Disciples* before his *Crucifixion* (o) to *watch and pray*, that they might not enter into *Temptation*; but (p) here a Man who had lost his *Hat* by *Sleeping at Church*, is profanely twitted by the *Poet*, who (I doubt) never pray'd when he was awake.

*Thou dost not observe the Scriptures aright,
For thou must have watch'd as well as pray'd.*

St. Paul saith (q) that this *Inference*, *Let us eat and drink, for to morrow we shall die*, is a *Method to corrupt good Manners*. The *Poets* are resolv'd to try the *Experiment*, (r) enlarging upon it in a most profane *Manner*, and arguing thus in their *Songs*:

(s) Let us enjoy our Pleasures whilst we may.

The same *Apostle* tells us (t) that when he was caught up into the *third Heavens*, he heard *unspeakable Words*, which it is not lawful for a *Man* to utter. This (u) Expression is applied to the *Pleasures of Whoring*.

(l) Vol. 2. Page 14. (m) Matth. 5. 3. (n) Vol. 2. Page 14.
(o) Matth. 26. 41. (p) Vol. 2. Page 97. (q) 1 Cor. 15. 33.
(r) Vol. 4. Page 258. (s) Vol. 4. Page 186. (t) 1 Cor. 12. 4.
(u) Vol. 1. Page 200.

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He gravely exhorteth also the *Philippians* to (x) *work out their own Salvation with Fear and Trembling*, which Text is applied to a Woman when she is guilty of (y) *Adultery*.

And as they deal thus with the *Scriptures*, so it is no Wonder that they do (z) the same by the *Apocrypha*.

Neither doth the *Historical Part* escape their Censure more than the other. The Story of (a) *Adam* and *Eve* is join'd (b) with others that are most ridiculous, and (c) more often ridiculously mention'd. Sometimes it is (d) mix'd with *Smut*, and sometimes it is (e) the Droll of the *Chorus*. The *Scriptures*, and the Providence of *God* is wounded through their Sides, of which I shall only give two Instances.

(f) *This Creature was made an Help meet for the Man,
And so he approv'd her, deny it who can :
But surely poor Adam was soundly asleep,
When out of his Side this dear Blessing did creep.*

(g) *Old Mother Eve did the Serpent obey,
And has taught all her Sex that damnable Way
Of cheating and couzening all Mankind ;
'Twere better if Adam had still been blind. That is,
(asleep, as when Eve was created.*

I cannot give the Meaning of these Expressions better than by transcribing the profane Words of the *Spanish Friar*, which I suppose was the Original, from whence these *Poets* took their Copies.

O Vertue, Vertue ! What art thou become,

(x) Philip. 2. 12. (y) Vol. 4. Page 39. (z) Compare Tobit 5. 16. with Vol. 2. Page 13. (a) Gen. Chap. 2. and 3. (b) Vol. 1. Page 13. (c) Vol. 1. Page 39, 105, 145, and 307. (d) Vol. 2. Page 123. (e) Vol. 2. Page 207. (f) Vol. 2. Page 208. (g) Vol. 4. Page 40.

*That Men should leave thee for that Toy a Woman?
 Made from the Drofs and Refufe of a Man;
 Hear'n took him sleeping when he made her too,
 Had Man been waking he had ne'er consented.*

The *Scriptures* tell us that *Adam* and *Eve* were created by *God* himself, and the immediate Work of his Hands; that they were the first *Parents* of all Mankind, to whom, under *God*, we owe our Being; and by their Fault, involv'd all their Offspring in a State of Sin and Misery: The first of these ought to be admir'd, the other to be lamented; but neither to be ridicul'd nor burlesqu'd.

In other Places they droll on (b) *Methuselah*, on (i) *Jacob* and his Posterity, with *Smut*, on (k) *Pharaoh's* Dream, on (l) the Children of *Israel's* feeding upon Milk and Honey, and join it with ridiculous Stories; they do the same also by (m) the Stories of *Jephtha*, *Gideon* and *Samson*, and (n) look on the *Wives* and *Concubines* of *Solomon* as an Argument for Whoring.

I shall transcribe some Part of a (o) *Song* on this Occasion, and let the *Reader* judge if the *Devils* themselves could have invented any thing more blasphemous.

*When the World first knew Creation,
 A Rogue was a top, A Rogue was a top Profession.*

In the Beginning of the Creation, there was no rational Being except *God*, whose Employment was then to make the World out of Nothing. The *Angels* (as (p) the *Jews* tell us) were created on the second Day, and *Man* on the sixth. And therefore what a

(b) Vol. 2. Page 214. (i) Vol. 2. Page 98. (k) Vol. 2. Page 213. (l) Vol. 1. Page 13. (m) Vol. 1. Page 126. (n) Vol. 3. Page 231. and Vol. 4. Page 308. (o) Vol. 3. Page 182. (p) Targum Jonathanis in Gen. i. 26.

Complement this is upon the *Maker* of *Heaven* and *Earth*, and upon the *Work* of his *Hands*, I tremble to think of.

But what follows?

*When there was no more in all Nature but four,
There were two of them in Transgression.*

Here the *Poet* makes a Jest of the Fall, and rails upon *Adam* and *Eve*, according to their usual Language. He might easily have seen that the Fall of our first Parents was before the Birth of *Cain* and *Abel*; but I suppose that he desir'd no more Knowledge of the *Scriptures* but what might serve to expose them.

Thus we see how the *Poet* speaks of the Works of Creation. Let us next inquire, how he speaks of the Works of *Providence*. Accordingly he burlesques what *God* did, and is willing to teach the all-wise Being what he ought to have done.

(q) *He that first to mend the Matter,
Made Laws to bind our Nature,
Should have found the Way
To make Wills obey,
And have model'd the new Creature.*

If you ask why he did it not? the *Poet* hath already very audaciously told you in the Beginning, because he was a *R*—— I shall not be positive that this was the *Poet's* Meaning. However, I am sure that the literal Sense of the *Poem*, and the Coherence of the whole will bear such a Construction.

How far the *Poet* ridicules the *Scripture* Notion of *Conversion*, and the (r) Saying of *St. Paul*, That if any Man be in *Christ*, he is a new Creature, let others judge, I must not examine every Particular.

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Immediately upon this, he either falls foul on the Doctrine of *Original Sin*, and from thence excuseth all actual Transgressions; or else lays the whole Blame upon *God*, who might have made us better. The Words will bear both Constructions.

*For the Savage in Man
From th' Original ran,
And in Spight of Confinement now reigns as't began.*

To prevent this, *God* was pleas'd to endue us with Reason, and give us his *Word* and *Ordinances*. He affords us the Means of *Grace*, and promiseth *Grace* in the Use of Means, to recover us out of this Condition. But this, saith the *Poet*, he might have let alone. 'Tis all but *Trick*, *Cheat* and *Juggle*, it signifies nothing, and was design'd only to excuse our Maker.

*Here's Preaching, and Praying, and Reason displaying;
Yet Brother with Brother is killing and slaying.*

The Conclusion follows.

*Then blame not the Rogue that free Sense doth enjoy,
That falls like a Log, and believes he shall lie.*

He that dies like a Beast, and believes that he shall rise again no more, is very much in the *Poet's* Favour. And when Men are guilty of the vilest Enormities, the *Poets* would not have us blame them, but blame the *God* that made them.

I might comment upon many more of these Performances; but no Pen is able to describe them. These Insolencies have for a long time cried for Vengeance. They defy the *God* of *Heaven*, dare him to do his worst, and provoke him to send the fiercest of his Wrath upon a distracted Nation. The *Manicheans*,
who

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who ascrib'd Part of the *Creation* to the *Devil*, did never exclaim in such a Manner as this. What *Few* can endure the *Diversion* of *Christians*? I am amaz'd at the *Impiety*, that I cannot make a just *Reflection*.

To proceed. In another Place the *Poet* calls in *Question* the *Truth* of *God*, as well as his *Providence*, from an *Argument* of the same Nature.

*Why should the heavenly Pow'rs perswade
Poor Mortals to believe,
That they guard us here, and reward us there,
Yet all our Joys deceive?*

In these *Songs*, the *Preaching* of the *Word* of *God* is often (t) ridicul'd and (u) call'd, *Prating too long like a Book-learn'd Sot*; neither doth (x) *Singing* of *Psalms*, or (y) *Prayer* fare any better; and a *Story* is told of two (z) *praying Laymen*, when the third curs'd the very *Ordinance* at the same *Time*.

In these *Songs*, he that is (a) confin'd on the *Lord's Day*, that he cannot then revel, is said to lose a *Day*. The (b) *Doctrines* of *Fasting*, *Repentance* and *Judgment to come*, are related only as a whining *Cant*, and not to be minded in *Competition* with *Whoring*. *Repentance* is (c) indeed that which the *Poets* are willing utterly to explode, and therefore we are advis'd (d) never to repent or grow wise before our *Time*.

In one *Poem*, a *Wolf*, who made *Havock* of the *Sheep* and *Lambs*, is (e) sentenc'd to be *crucified*, without considering that by such *Expressions* the *Son of God* is *crucified afresh*, and put to open *Shame*. The *Doctrine* of the *Resurrection* is (f) jested with. *Sinners* are de-

(t) Vol. 2. Page 21 and 24. and Vol. 3. Page 183. (u) Vol. 3. Page 224. (x) Vol. 2. Page 25. (y) Vol. 2. Page 24 and 25. and Vol. 3. Page 183. (z) Vol. 2. Page 23. (a) Vol. 4. Page 17. (b) Vol. 2. Page 285. (c) Vol. 2. Page 11 and 157. (d) Vol. 1. Page 207. (e) Vol. 2. Page 322. (f) Vol. 2. Page 14.

scrib'd as (g) making a Feast for the Devil, and the Salvation of our Souls is (h) only call'd a being forc'd to dwell in Heaven. In one Poem, (i) saying Grace before Meat is applied to Whoring, and (k) another Person gives God Thanks that he wants nothing but Grace. Death is represented as (l) good only to free a Man from his Creditors: And a Story of (m) a Mare who kill'd herself with Drinking is related with this profane Droll;

*But that which comforts him (the Master)
For his departed Friend
Was, after all his great Loss
She made so good an End.*

In one Song (n) the Prodigal looks on Hell as only a Tale told by the Preacher, but comforts himself that if it should be true, his Father is gone before him. In another Place, these Torments are describ'd by (o) Souls piping hot, waisting on the Spit: And because in Scripture the Word (p) hath been used for the Grave, therefore the Poet takes an Occasion from thence to argue, that according to the Opinion of such Expositors, (whom he approves of) there is (q) no other Hell to be fear'd.

On the other Hand (r) Heaven is represented as a Place where there are none, who will discover or take Notice of the Actions which we do here below. The Word (s) is thought fit to be sported with, sometimes by Persons in their Senses, and (t) at another time by a Mad-man. It is reckon'd as (u) a Force upon our Natures to dwell there, as (x) a Place which con-

(g) Vol. 2. Page 101. (h) Vol. 2. Page 188. (i) Vol. 3. Page 271. (k) Vol. 2. Page 24. (l) Vol. 2. Page 12. (m) Vol. 1. Page 310. (n) Vol. 1. Page 59. (o) Vol. 2. Page 193. (p) Psal. 16. 10. (q) Vol. 1. Page 141. (r) Vol. 3. Page 220. (s) Vol. 4. Page 9. (t) Vol. 2. Page 193. (u) Vol. 2. Page 188. (x) Vol. 4. Page 39.

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tains enough of *Rogues*, who have no other Title to that Happiness, but the Debaucheries of their own Family ; and the Joys, which are there, do (y) always give Place, when compar'd with the Pleasures on Earth.

If neither the *Scriptures*, nor the Doctrines of Christianity, can avoid such a Treatment, we may the less wonder, that it is so liberally bestow'd upon our *Liturgy*.

Accordingly, here is a mock *Litany* at large, with (z) this Expression at the End of every Petition ;

O Bacchus, great Bacchus, for ever defend us,
And plentiful Store of good Burgundy send us.

The *Publick Worship* is (a) frequently and boldly attack'd in a whole Song, design'd only to prove *Religion* to be a Cheat ; and neither (b) the *Psalms*, nor (c) the *Catechism*, (d) *Marriage*, nor (e) the *Lord's Prayer* it self can escape their *Reflections*. And as the Sporting with serious Matters was always thought to be the Way to introduce *Atheism* and *Profaneness* ; so the *Authors* of these *Poems* have us'd their utmost Skill to do it most effectually.

Having therefore shewn the Fear, which these *Poets* pay to God, I shall now conclude this Chapter with a short Account of the Reverence which they pay to Man. The *Queen's Majesty* is so guarded by the *Laws*, that they dare not attack it with open Force ; but lest she should go free, they will attempt it with sly Insinuations.

(f) *She may be a Scold,*
Sing God blefs the Queen.

(y) Vol. 2. Page 284 and 285. (z) Vol. 1. Page 256. (a) Vol. 4. Page 302, 303 and 304. (b) Vol. 2. Page 10. (c) *Ibid.* (d) Vol. 3. Page 81. (e) Vol. 4. Page 44. (f) Vol. 1. Page 144.

The *Recruiting of Soldiers* might justly be reckon'd, when (g) these *Books* were first printed, to be one of the great Supports of the Nation. But to prevent this (h) a *Song* comes out with a *Tune* which any *Plow-man* is capable of Learning, to acquaint them all that their Wives will be debauch'd in their Absence ; that when they have lost a *Leg* or an *Arm*, they shall be Beggars all the Days of their Lives ; that they shall have good Promises but no Performances, for all the Services done to their Country ; that if they are kill'd in the Wars, they have only this *Encomium*, *There dies a brave Man, and that's all*.

The *Mayor* (i) of a Town, and *Justices* of the *Peace* are burlesqu'd, as fit Meat for the *Devils* to feast themselves with. The *Lord-Mayor* and *Aldermen* of *London* (k) are represented most ridiculously, in a long *Droll* for that Purpose, stuff'd with *Scurrility* beyond Comparison. *Informers* (l) are reckon'd *Rogues*, taking double Bribes, and worse than those whom they are hir'd to prosecute. In short, when *Magistrates* do their Duty, and *Informers* are encourag'd, then *Vice* is suppress'd and the *Poets* are angry.

The *Dissenting Teachers* are reckon'd as (m) scandalously guilty of *Whoredom*, and their (n) Families as being all addicted to the same *Vice*, in *Songs* wholly calculated for such a Purpose.

But the *Clergy* of the *Church of England* are the Men against whom they most violently rage. *Religion* can never sink whilst they are in Credit, and therefore the *Poets* must down with them even to the Ground. *Prelates* (o) are rank'd with *Players*. Their *Discourses* of (p) *Hell* and *Judgment* are reckon'd but as idle *Tales*. They

(g) Anno 1699. (h) Vol. 1. Page 298. (i) Vol. 1. Page 102 and 103. (k) Vol. 1. Page 40, 41, 42 and 43. (l) Vol. 3. Page 68. (m) Vol. 4. Page 307, 308, and 309. (n) Vol. 2. Page 284 and 285. and Vol. 3. Page 80. (o) Vol. 1. Page 8. (p) Vol. 1. Page 59.

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have (q) usually their Share in *smutty Songs*. Their *Doctrines* (r) are burlesq'd. Their (s) *Preaching* is reckon'd as *Prating*; and their (t) *Sermons* are counted as nothing to the Purpose, or (u) as ridiculous. According to the Accounts which these *Poets* give, their Families are (x) debauch'd; they themselves are (y) idle or (z) Drunkards; and talk (a) very fillily over a Pot of *Ale*. They mind (b) nothing but Gain. They are (c) *Dissemblers*, and (d) live contrary to their *Doctrines*, which causes others not to mind what they say. They are (e) ignorant Persons, and their *Doctrines* are insignificant. They are (f) *Whoremongers*, (g) *Vermin*, (h) Men of base Minds, and (i) given to filthy Lucre, (k) *Pride* and *Ambition*. They are dress'd up (l) with ridiculous Names, and (m) no Opportunity is omitted to make them contemptible. When others are (n) lash'd with a *Satyrical Pen*, or represented as profane or despiseable, they are mention'd in the first Place as the worst of all. And lastly, here the (o) *Laity* are taught to defraud the *Clergy*, and to glory in the same. Thus these great *Masters of Eloquence* grow sordid, rather than they should fail of venting their Passions; and the Language of *Billingsgate* is rak'd together on this Occasion. I leave the *Reader* to make his own *Reflections*, and consider what the *Poets* aim at; and if there is so much *Im-*

(q) Vol. 1. Page 122, 123, 151, 152, and 153. and Vol. 2. Page 191. (r) Vol. 3. Page 66. (s) Vol. 4. Page 303. (t) Vol. 1. Page 203. (u) Vol. 2. Page 21. (x) Vol. 2. Page 78 and 108. (y) Vol. 2. Page 86. (z) Vol. 2. Page 105 and 277. and Vol. 3. Page 224. (a) Vol. 2. Page 277, 278 and 279. (b) Vol. 2. Page 86, 224, and 279. Vol. 3. Page 177. and Vol. 4. Page 49. (c) Vol. 3. Page 177. (d) Vol. 3. Page 177 and 255. (e) Vol. 2. Page 224. (f) Vol. 1. Page 253. and Vol. 3. Page 215. (g) Vol. 4. Page 49. (h) Vol. 4. Page 44. (i) Ibid. (k) Ibid. (l) Vol. 1. Page 250. and Vol. 4. Page 303. (m) Vol. 1. Page 143, 246, 253 and 289. and Vol. 4. Page 302 and 304. (n) Vol. 2. Page 86, 108 and 224. and Vol. 4. Page 34. (o) Vol. 3. Page 224.

morallity and Profaneness in these four small Volumes, where the very Notes take up a great Part of each Book, what a Deluge of Impiety must be occasion'd by that vast (I had almost said) infinite Number of scandalous Ballads, which swarm in all Parts of the Nation?

C H A P. IV.

*Of the Immodesty of our English Operas,
which are sung in the Play-houses.*

THE Operas are a *Musical Entertainment* upon the Stage, for the Diversion of such Gentlemen and Ladies, who are Lovers of this Science, consisting of *Acts and Scenes*, like a *Comedy* or a *Tragedy*. The Design thereof is not only to divert the Hearer with such an *Amusement*; but also to advance the Science of *Musick* to the utmost Perfection: And indeed, that which is divine being only excepted, this Method seems most likely to accomplish the same. As the *Performance* is long; so it is capable of the greatest *Variety*, that *Art* and *Fancy* can invent. The Notes are generally so fram'd, as to strike upon the *Passions*, and give a peculiar *Emphasis* to the Words. The *Tunes* are short, and he who views the *Score*, may observe an (a) Im-

(a) When the Key is sharp, the last Close except one is often in the Third above it, with a soft and free Preparation, suitable to such a Design and Humour. This Note is very proper for a Close, being that on which the Nature of the Key depends: It also introduceth a greater Variety, the one Close being flat, and the other sharp; and makes the Composer more capable of striking upon two different Passions, as his Fancy shall lead him, or the Words require.

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provement hardly known in the last Century among those eminent Masters.

What Pity is it then, that there should not be as great Care taken of the *Words*, as there is of the *Notes*? and that whilst the one is *harmonious*, the other should not be *offensive*? But here the *Poets* take their usual *Liberty*, and scorn to be confin'd, more than in the rest of their Works to the Rules of *Modesty* and *Religion*. These Pieces are generally very full of *Love-Songs*, and the whole *Plot* and *Contrivance* of the *Poets* runs this Way. And that we may know what Love it is, which they are most desirous to promote, we find them frequently (b) exposing of *Marriage* as a Loss of Freedom, and a Confinement; as but a weak and feeble Tie, when compar'd with the Obligations of a *Friend* or a *Benefactor*, commonly call'd in *plain English*, a *Rogue* or a *Whore*; and as an old Law design'd to make a Man melancholy, and look like a *Fool*. I shall also add, that they very frequently intermix (c) *Smut* with these Discourses; and they are too rampant and flaming in (d) their Discourses on the Joys of *Love*, especially when we consider that (e) at another time they perswade to *Whoredom* and *Adultery*.

That the *Science* of *Musick* may be brought to a greater Perfection, our *modern Poets* have translated the Words of some *Italian Operas* in such a Manner, that the *Translation* may agree with the *Tunes* made for the

(b) *Love's Triumph*, Page 20. Line 7. *The British Enchanters*, Page 6. Line 16. *The Wonders in the Sun*, Page 52. Line 17. (c) *Clotilda*, Page 2. Line 22 and 23. *Loves Triumph*, Page 3. Line 37. p. 4. l. 27. p. 37. l. 17, 24, and ult. and p. 40. l. 16. *Rosamond*, Page 5. Line 6. and p. 6. l. 17. *The British Enchanters*, Page 31. Line 29. *The Temple of Love*, Page 3. Line 4. *The Wonders in the Sun*, Page 12. Line 36. p. 21. l. 23. p. 31. l. 1. and p. 65. l. 33. *Thomyris*, Page 11. Line 2, &c. p. 12. l. 1. p. 22. l. 16 and 17. and p. 23. l. 5. (d) *Almahide*, Page 56. Line 12. *Arfinoe*, Page 45. Line 1. *Hydaspes*, Page 30. Line 31. and p. 72. l. 23. (e) *Clotilda*, Page 10. Line 1.

Original. By this Design they have given us an Opportunity to judge between what were made in *Italy*, and what are made in *England*. Now, tho' I cannot pretend to determine how many *profane* or *immodest* Expressions are added to the one, which is not to be found in the other, and what Liberties our *Poets* take on this Occasion to vary from their *Copies*, and comply with the Humour of the present Age; yet supposing the *Translations* to be exact, if by the Design of the whole *Pieces*, we were to judge of the *Religion* of both Nations, we must to our Shame conclude, that we are the *Hereticks*, and they are reform'd. If (as a late *Poet* observes) *Plays were* (f) *ever accounted the Genuine History of the Age*, then we must from thence conclude, that we are the most *profane*, *debauch'd* and *daring* People that ever God suffer'd to live on the Earth. (g) *Tell not the Manner of our Diversions in Gath, publish them not in the Streets of Askelon, lest the Daughters of the Philistines rejoice, and lest the Daughters of the uncircumcised triumph.* Let not these things be known in foreign Parts, lest the *Roman Catholics* reproach our *Reformation*, and both *Jews* and *Turks* take occasion to glory because they are not *Christians*. The Design among us is to *corrupt good Manners*, and *debauch* the Nation, whilst others are more modest; and the most rampant Instances of *Profaneness* so frequently us'd among us, are such of which they are wholly innocent. The *Opera* call'd *Love's Triumph*; written in *Italy*, is comparatively modest and inoffensive. *Almahide* and *Hydaspes* are better than any of our *Stage Performances*. *Cloilda* hath several *moral Sentences*, and concludes with very excellent Instructions, collected from the *Design* and *Plot* of the whole: And tho' I have no Intention to excuse the Faults of either, yet in this respect,

(f) *The Epistle Dedicatory of a Play call'd, An Act at Oxford.*

(g) 2 Sam. I. 20.

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there is something in them which excels, and may shame us. How can we pretend to judge others, whilst we have such Abominations among our selves? Shall not we, who pretend to Sobriety, be most inexcusable, whilst we daily publish such things as a Representation of our *Morals*, which are the most scandalous that ever were invented, the like whereof could never be endur'd in the Heathen World? Whilst the *Papists*, whose *Religion* is more corrupt, are in their *Diversions* more regular, it shews that they have some Regard to God and Man. But while we scorn to be confin'd, what occasion do we give them to blaspheme the Name of God, and villify his holy *Religion* for our sakes? And shall not they, tho' most corrupt in their *Worship*, if they observe a *Decorum*, rise up in Judgment against us, if we, who pretend to separate from them for *Conscience* sake, do such things which they avoided upon the same Principle. With what force of Argument may they urge against us the Words of St. Paul, (b) *Thou that makest thy boast of the Law, and pretendest to know his Will, and approvest the things that are more excellent, being instructed out of the Law, translated into thy Mother Tongue, and art confident that thou thy self art a Guide of the blind, and a Light of them which are in Darkness. Thou therefore which teachest another, teachest thou not thy self? Thou that sayest, a Man should not commit Adultery, dost thou promote it in all thy publick Diversions? Thou that abhorrest Idols, dost thou worship the Devil? Thou that makest thy boast of the Law, through breaking of the Law, dishonourest thou God?* Thus it is absolutely necessary, if we regard the Glory of God, the Welfare of *Religion*, the Securing it from Contempt, the Promoting of it at home, or the Propagating of it abroad, to stop the Mouths both of *Atheists* and *Papists*, either by an intire Reformation or a total

(b) Rom. 2. throughout.

Suppression of the Stage, that so one of its own Poets may be a true Prophet, who saith, (i) that Good Musick with bad Words is like good Wine in bad Company: And tho' we may bear with it a little, till we have allay'd our Thirst, yet no body can endure it long.

(i) *The Dedication of Love's Triumph.*

CHAPTER V.

The Profaneness of our English Operas, which are sung in the Play-houses.

IN treating of the Profaneness of these Operas, I shall take the same Method which was observ'd in the third Chapter: And tho' their *Simul* and *Immodesty* is of such a Nature which will not bear the Discovery; yet this Impiety is too horrid to be longer conceal'd, and will, I hope, breed an Abhorrence thereof in every one who considers it. Accordingly, I shall first take Notice of that *Impiety* which is intermix'd with their *Immodesty* or *Discourses* on Love; and afterwards of that which is us'd on other Occasions.

There is hardly any Instance of Love in those few Operas which are printed in English, but a Woman is represented as a God, Heaven and Paradise, that so the Poets, by openly commending the one, may secretly undervalue the other.

Nothing is more common than the (a) adoring of their

(a) *Almahide*, Page 14. Line 29. and p. 54. l. 20. *Arfinoe*, Page 16. Line 2. *Camilla*, Page 5. Line 32. p. 21. l. 33. p. 25. l. 31.

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their *Mistresses*, as (*b*) the *Idols* of their Hearts. Accordingly every Person who is discours'd of, or address'd to in this Manner, is represented as (*c*) one, who walks and speaks as a *Deity*, that is, who is known to be a *divine Person* by her Gate and Speech; as (*d*) a *Goddeſs*, or (*e*) as a *bright Goddeſs*, of (*f*) a Race divine, (*g*) divine in each Feature; (*h*) of no mortal Race, but wearing an heavenly Form; (*i*) with an heavenly Beauty, and therefore (*k*) every Feature is to be ador'd. They are represented with (*l*) Eyes shooting forth Lightning (a Satyrical Expression, did not (*m*) the profane Allusion make it pass for a Complement). Their *Charms* are ador'd by (*n*) Crowds of Lovers; and (*o*) they are endued with such Graces, which will turn the very Tables of the Law into the Reverse, and instead of their worshipping of God, the *Gods* should worship them; and therefore (*p*) *Kings* themselves do kneel on such Occasions. I shall only quote some Expressions us'd by the *Actors* on the *Stage*; and let the *pious Reader* observe if his Blood doth not turn cold at the Perusal of them.

l. 31. and *p.* 26. *l.* 24. Clotilda, Page 24. Line penult. Hydaspes, Page 44. Line 31. Loves Triumph, Page 6. Line 10 and 18. and *p.* 18. *l.* 15. Pyrrhus and Demetrius, Page 8. Line 1 and 13. *p.* 23. *l.* 22. *p.* 31. *l.* 4 and 12. and *p.* 55. *l.* 31. The British Enchanters, Page 7. Line 29. Thomyris, Page 12. Line 14. and *p.* 16. *l.* 15. (*b*) Camilla, Page 28. Line 14. Hydaspes, Page 6. Line 16. (*c*) Arsinoe, Page 3. Line penult. (*d*) Arsinoe, Page 16. Line 2. Camilla, Page 3. Line 9 and 15. Thomyris, Page 15. Line penult. *p.* 28. *l.* 16. and *p.* 32. *l.* 11. (*e*) Camilla, Page 3. Line 15. The Wonders in the Sun, Epilogue, Page 2. Line penult. (*f*) Camilla, Page 2. Line 30. (*g*) Thomyris, Page 7. Line 24. (*h*) Camilla, Page 25. Line 31. (*i*) Camilla, Page 26. Line 2. (*k*) Arsinoe, Page 16. Line 2. (*l*) Camilla, Page 22. Line 28. (*m*) Rev. 1. 14. Exod. 20. 18. Rev. 4. 5. and 11. 18, 19. (*n*) Camilla, Page 5. Line 32. (*o*) Camilla, Page 21. Line 33. Loves Triumph, Page 6. Line 10. (*p*) The British Enchanters, Page 39. Line 35.

(*q*) The

- (q) *The charming Idol of mine Heart.*
 (r) *My Life, my Soul, my Joy.*
 (s) *The Soul of my Desire.*
 (t) *An immortal Spring of Joy.*
 (u) *I Prize no Joy above her.*
 (x) *To thee, as unto God, I bow.*
 (y) *Soul of Pleasure, Heaven and you must grant the Blessing.*
 (z) *You are my Soul's Ambition, I have no wish above ye.*
 (a) *Bless'd will be my Condition, if you can love me.*
 (b) *It is Life to be with her, and worse than Death to be without her.*
 (c) *I swear by all that's good, my Life ! my Love !*
 (d) *Not Saints to Heaven with more Submission bow.*
 I have no Will but what your Eyes ordain,
 Destin'd to love as they are doom'd to reign. That is,
 (condemn'd to live with God in Heaven.
 (e) *So much, so tenderly, your Slave adores,*
 He hath no Thought of Happiness but yours.

And now, instead of resenting such unusual and extravagant Expressions, as they do justly deserve, the *Female Sex* on the *Stage* are taught by the same *Poets*, to lay aside all Modesty, to take all as if spoken in Reality, and to act and speak their Parts accordingly ; and which is more to be admir'd, the *Ladies*, who make a great Part of the Audience, are pleas'd when their *Sex* is rais'd to that Height, which *Lucifer* once attempted. Besides, the *Actresses* on the *Stage*, are al-

(q) *Clotilda, Page 8. Line 8.* (r) *Love's Triumph, Page 37. Line 27.* (s) *Pyrrhus and Demetrius, Page 10. Line 13.* (t) *Pyrrhus and Demetrius, Page 12. Line ult.* (u) *Thomyris, Page 44. Line ult.* (x) *Pyrrhus and Demetrius, Page 38. Line 5.* (y) *Thomyris, Page 53. Line 13.* (z) *Camilla, Page 35. Line 4.* (a) *Camilla, Page 35. Line 19.* (b) *Clotilda, Page 4. Line 18.* (c) *Arfinoe, Page 29. Line 5.* (d) *The British Enchanters, Page 7. Line 8.* (e) *The British Enchanters, Page 7. Line 29.*

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most as guilty as the other Sex. The *Fear of God*, the *Shame of the World*, or *Sense of Religion*, lays no Restraint upon them, from being guilty in their Turns, of the same *Blasphemy*. They also (f) frequently adore the Men; and without any Regard to *Life*, *Nature* or *Decency*, (which certainly ought to be observ'd in these Performances) call their *Suitors*, whilst in a single State, (g) the *Delight of their Souls*. They call them (h) the *Sun*, which gives them *Light*, and cherishes them with its *Heat*; the (i) *Jewel* of their *Hearts*; who alone is worth their *Care*, and the *Loss* of whom is intolerable, when all other *Losses* may be endur'd; the (k) *Idol* of their *Souls*, and (l) the *Soul* of *Pleasure*; and one prays another, (m) to teach her absent Lord to adore her. Such Expressions coming from Women, especially from *Virgins*, are too monstrous, shameful and unnatural, to appear in publick, and therefore I shall only quote one of them at large.

(n) *Were Amadis restor'd to my Esteem,
I would reject a Deity for him.*

In one Place, a *Shepherd* (o) prays his *Mistress* to bless a *Lover*; and at another Time, the *Shepherdess* is as forward to say, that (p) where this *Love* is away, there is no *Delight*, and consequently no *Blessing*. If all this is not monstrously impudent, and the highest Affront to the Modesty of the Female Sex, let the *Poets* tell me what is?

(f) *Arfinoe*, Page 20. Line 9. *Hydaspes*, Page 44. Line 31. *Pyrrius* and *Demetrius*, Page 16. Line 20. (g) *Hydaspes*, Page 44. Line antepenult. (h) *Arfinoe*, Page 33. Line 9. *Pyrrius* and *Demetrius*, Page 60. Line 25. (i) *Arfinoe*, Page 25. Line 12. (k) *Pyrrius* and *Demetrius*, Page 60. Line 25. (l) The *Temple of Love*, Page 6. Line 18. (m) *Pyrrius* and *Demetrius*, Page 8. Line 13. (n) The *British Enchanters*, Page 35. Line 3. (o) *Love's Triumph*, Page 8. Line 35. (p) The *British Enchanters*, Page 17. Line 20.

But

But to proceed: In other Places, Suffering for a Mistress is call'd (q) a sweet *Martyrdom*. When a Lover courts his *Mistress*, and is refus'd, this is stil'd (r) the Falling a *Martyr* to her Pride, as if they who suffer'd for the Cause of *Christianity* were disappointed in their Endeavours and Expectations; and the *Moral, Design and Conclusion* of one whole *Play* is to equal the Joys of *Love* with the Joys of *Heaven*, and to illustrate the Similitude, because we (s) obtain them both by Sufferings.

*Our present Joy is sweeter by past Pain,
To Love and Heaven by Suffering we attain.*

When *Lovers* are crown'd with Success, they declare their Satisfaction in the most extravagant Expressions, that (t) they do not envy *Jove* in his supream Grandeur, but count themselves as happy as *God*; they (u) declare themselves bless'd with a *hail, happy Hour*; and call it (x) a compleat Joy, and a bless'd Day, when the *Lovers* meet their *Mistresses*. The Satisfaction of *Lovers*, when they obtain their Wishes, are call'd, (y) Joys that never pall, and (z) never wast; (a) endless Pleasures, and golden Treasures; (b) a Pleasure beyond Expression, in which all is Joy, and all is Blessing. It is possible to produce some (c) *Strains* on this Occasion, which have a Tincture of *Smut*; tho' I cannot forbear to transcribe others, which have a Mixture both of *Impudence* and *Blasphemy*.

(q) *Artinoe*, Page 14. Line ult. (r) *Pyrrhus and Demetrius*, Page 31. Line 18. (s) *Compare The British Enchanters*, Page ult. Line ult. with Acts 14. 22. Rom. 8 18. 2 Cor. 14. 16, 17. and Heb. 2. 10. (t) *Artinoe*, Page 48. Line 1. (u) *Camilla*, Page 37. Line 2. (x) *Love's Triumph*, Page 8. Line 35. The *British Enchanters*, Page 38. Line 15. (y) *Clotilda*, Page 2. Line 22 and 23. (z) *Clotilda*, Page 23. Line 16. (a) *Pyrrhus and Demetrius*, Page 36. Line 15. (b) *The British Enchanters*, Page 19. Line 3. (c) *Hydaspes*, Page 30. Line 31.

- (d) *Bless'd above measure, our Joys are compleat.*
 (e) *My Sighs with Pain respiring,*
Are only breath'd for thee.
'Tis what my Soul's desiring ;
Thy Love's a Feast for me.
The sweetest Bliss, the dearest Treasure.
 (f) *The Stars have given me Rest,*
And Love yields all I want.
This sighing Soul, this tortur'd Breast
Hath all that Heav'n can grant.

And to take away all Distinction in this Case between Good and Evil, an *Adulterer* is call'd (g) her *Soul's Delight*, by the Person whom he debauches ; (h) the Temptations to Whoredom are said to be irresistible, so that God himself cannot blame those who are guilty : And lastly, when (i) *Gonzales* was carried into the *Planetary Region*, and told of *Pimping* there, he admir'd at it, saying, *I thought this had been a little too near Heaven, to use that Folly, as being so notorious in our World ;* but he was soon silenc'd with this Answer, *Worlds, for that Matter, Friend, are much alike ; besides, what you call Folly is a Vertue here.*

As *Whoredom* is encourag'd in these Operas, so *Drunkenness* meets with the same *Encomiums*. Wine is not only that which (k) cheers the *Spirits*, (l) increaseth Joy, and easeth us of Sorrow, and therefore commended ; but to raise the Expressions as usual, into *Profaneness*, (m) the charming Virtue of the Grape is said to be sufficient to make a Man a God.

(d) *Almahide, Interlude 2. in the End.* (e) *Almahide, Page 56. Line 12.* (f) *Hydaspes, Page 72. Line 23.* (g) *Rosamond, Page 15. Line 7.* (h) *The Wonders in the Sun, Page 39. Line 10.* (i) *The Wonders in the Sun, Page 15. Line 27.* (k) *The Temple of Love, Page 29. Line 14 and 23.* (l) *The Temple of Love, Page 30. Line 6.* (m) *The Wonders of the Sun, Page 12. Line 33.*

As for other *Vices*, *Pride* is mention'd (n) as that which defends us from all Evils: *Rage* as (o) a thing divine; and in such a Passion, a blasphemous *Burlesquing* of the *Scriptures* is added.

(p) *My Wrath like that of Heav'n shall rise*
And blast her in her Paradise.

But I need not stand to enumerate particular *Vices*, when the Design of the *Operas* is the same with the *Plays*, namely, to root out all Sense of *Virtue* and *Religion*. Here (to use the Words of the *Poet*) they wish, that

(q) *Those formal Persons be for ever curs'd,*
Who through fantastick Laws are Virtue's Fools,
And against Nature will be Slaves to Rules.

Thus they also tell us, that there is no *Religion* in the World, (neither should there be any if they could root it out) however, they will allow that there is a Pretence to, or the Name of *Religion*: which they affirm to be also of a mischievous Consequence; for (r) it gives the Command for War, and then sets Fools a fighting.

Sometimes they give the Epithet *Divine* to things which are here below; as to a Prince's (s) Favour, a (t) *Workman's Art*, and sometimes to *Vices*, as (u) *Rage*, &c.

At other times they bestow the Epithet *Damn'd* as freely on trivial Matters, as on (x) *Words*, (y) a Coun-

(n) *Love's Triumph*, Page 10. Line 10. and p. 32. l. 18.

(o) *Rosalond*, Page 30. Line 8. (p) *Rosalond*, Page 2. Line

22. (q) *The British Enchanters*, Page 28. Line 7. (r) *The*

Wonders in the Sun, Page 30. Line 23. and p. 42. l. 21. (s)

Camilla, Page 9. Line 17. (t) *Camilla*, Page 14. Line 8. (u)

Rosalond, Page 30. Line 8. (x) *The Temple of Love*, *Epi-*

logue, Line 5. (y) *The Wonders in the Sun*, Page 26. Line 14.

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try Town, or (z) the *Dress* of any Person. Now the Design hereof can only be to detract from the Honour which is due to the *Divine Being*; and lessen the Effects which otherwise the Sense of *Hell* and *Damnation* might leave upon the *Conscience*.

For the same Reason it is, that they are so free in Burlesquing of the *Holy Scriptures*, and (a) apply what is said of the Fruitfulness of the Land of *Canaan*, to a ridiculous Fiction of the *Poet's* own making.

For the same Reason it is, that they are so barefac'd in ridiculing and exposing the *Clergy*, (b) as if they *preach'd away Men's Senses with Contradictions*, and then told them that they were damn'd for Ignorance; they (c) ride the People, and where (d) they are suffer'd, there must be a jangling Government.

For the same Reason it is, that they are so extravagant in their other Characters, without any Regard to the Bounds of *Religion*, or the Rules of *Scripture*. Thus, one Actor (e) calls a Friend, *The greatest Blessing that the Gods can send*.

Another *Actress* in the same Play, makes a God of the Person with whom she was in Love, in these Words:

(f) *Like Mars he look'd, as terrible and strong;
Like Jove, majestic; like Apollo, young:
With all their Attributes divinely grac'd;
And sure their Thunder in his Arm was plac'd.*

A third represents his *Mistress* as absolutely perfect, and without *Sin*, thus;

(z) *Thomyris*, Page 31. Line 28. (a) *The Wonders in the Sun*, Page 13. Line 9. (b) *The Wonders in the Sun*, Page 18. Line 29. (c) *The Wonders in the Sun*, Page 30. Line 4. (d) *The Wonders in the Sun*, Page 18. Line 32. (e) *The British Enchanters*, Page 38. Line 2. (f) *The British Enchanters*, Page 11. Line 24.

- (g) *The faultless Form no secret Stains disgrace,
A beauteous Mind, unblemish'd as her Face,
Not painted and adorn'd to varnish Sin,
Without, all Goodness, all Divine within,
By Truth maintaining what by Love she got,
A Heaven without a Cloud, a Sun without a Spot.*

A fourth makes a God of himself, in this Manner :

- (b) *Our Priests have better learn'd what now is ill,
Can when I please be good, and none shall dare
Preach or expound but what their King would hear.
E're they interpret, let them mark my Nod,
My Voice their Thunder, this right Arm their God.*

But lest the Friends to these Performances should say that I only pick up some scatter'd Expressions, which are here and there to be met with ; I shall give the Reader a more large Account of some *Vices*, which they are most notoriously guilty of, namely their *Swearing*, *Cursing*, *Taking the Name of God in vain*, and their *scandalous Breach of the first Commandment*.

First, they are guilty of *Swearing*. They (i) *swear* and call *Heaven* to be Witness of the Oath ; (k) by *Gad* or *God*, (l) by their *Faith*, or (m) *good Faith*, and (n) by their *Troth*.

(g) *The British Enchanters, Page 15. Line 13.* (b) *The British Enchanters, Page 6. Line 13.* (i) *Camilla, Page 27. Line 14.* (k) *The Wonders in the Sun, Page 12. Line 11 and 19 p. 25. l. 24. p. 29. l. 27. and p. 34. l. 27.* (l) *The Wonders in the Sun, Page 11. Line 35. p. 16. l. 12. p. 21. l. 32. p. 34. l. 33. p. 39. l. 16 and 25. p. 42. l. 26. and p. 55. l. 13. eight Times in one Opera.* (m) *Artinoe, Page 26. Line 3.* (n) *Troth, The Wonders in the Sun, Page 9. Line 15. p. 12. l. 9. and p. 31. l. 21. In Troth, The Wonders in the Sun, Page 28. line penult. and p. 65. l. 11.*

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They *swear* (o) by the *Life* of *Christ* or *God*; (p) by his *Death*; (q) by his *Death*, *Hell* and *Furies*; (r) by his *Death* and *Confusion*; (s) by *Horror* and *Hell*; (t) by the *Blood* of *Christ*, or *God*; (u) by his *Blood* and *Fire*; (x) by his *Wounds*; (y) by his *Heart*; (z) by his *Flesh*; (a) by his *Body*; and (b) they have also other *Expressions*, of which I know not the *Meaning*, unless they are *Oaths*, by the *Hooks*, or *Nails*, with which our *Blessed Saviour* was fastned to the *Cross*.

Sometimes they *swear* by the *Pagan Idols*, calling them at the same time (c) the *Gods*, or (d) the *immortal Gods*; particularly (e) by *Love*, or *Cupid*; (f) by *Orosmales*, and by the *Sun*; (g) by *Phæbus*, by *Jove*, and by *Honour*. Sometimes they *swear* (h) by the *Gods*;

(o) 'Ods *Life*, The Wonders in the Sun, Page 16. Line 19. 'Slife, The Wonders in the Sun, Epilogue, Page 2. Line 6. (p) 'Sdeath, The Temple of Love, Epilogue, Line 3. (q) Arlinee, Page 42. Line 14. (r) Rosamond, Page 2. Line 14. (s) The British Enchanters, Page 35. Line 32. (t) The Wonders in the Sun, Page 10. Line 4. (u) The Wonders in the Sun, Page 54. Line 11. (x) 'Oons, The Wonders in the Sun, Page 9. Line 26. p. 17. l. 3. and p. 19. l. 18. Zoons, The Wonders in the Sun, Page 26. Line 14. which is also mention'd and own'd to be an Oath, p. 28. l. 22. (y) D's Heart, The Wonders in the Sun, Page 14. Line 10. p. 29. l. penult. and p. 46. l. 9 and 30. 'Od's Heartlikins, The Wonders in the Sun, Page 13. Line 6. (z) *Flesh!* Almahide, Interlude 2. Page 2. Line 18. (a) 'Od's Bodykins, The Wonders in the Sun, Page 16. Line 11. (b) Gad-zooks, The Wonders in the Sun, Page 4. Line 16. p. 10. l. 10. p. 13. l. 22. p. 16. l. 23. p. 21. l. 33. p. 29. l. 21. p. 46. l. 8. and p. 56. l. 7. 'Ad-zooks, The Wonders in the Sun, Page 65. Line 21. 'Od-zooks, Almahide, Page 23. Line 16, and Interlude 2. p. 1. l. 17. The Wonders in the Sun, Page 10. Line 15. 'Zooks, The Wonders in the Sun, Page 53. Line 24. (c) The British Enchanters, Page 8. Line 15 and 35. (d) The British Enchanters, Page 15. Line 22. (e) Camilla, Page 7. Line penult. and p. 21. l. 19. Pyrrhus and Demetrius, Page 10. Line 15. The Wonders in the Sun, Page 52. Line 8. (f) Thomyris, Page 44. Line 13. (g) The Wonders in the Sun. Page 52, Line 8. (h) Almahide, Interlude 2. Page 2. line 27.

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sometimes (i) before the Gods; sometimes (k) by all the Stars; and sometimes (l) by their own Wrongs.

Sometimes they swear by (m) *Plato and the rest of the Sages*; by (n) their own Bodies, (o) by *Empire*; (p) by all their *Woes*; and (q) on their *Life*. Sometimes they swear (r) by the *Light*, (s) by their *Sword*, and (t) on their *trusty Sword*. Sometimes they swear (u) by their *Hand*, and mention at the same time, that they look upon this *Oath* to be so sacred, that the Danger of the *Soul* depends upon it, if it should be broken; and sometimes they swear (x) by the *rosy Gills* of the *Devil*; and to shew how the *Poets* daily rack their *Fancy* to invent new *Oaths*, I shall transcribe (y) one of their Expressions at large.

Now by the Sweetness of that precious Restorative call'd a *Parship*, the nourishing Juice of that most delicious Creature, a *Turnip*, the golden Treasure of the luscious *Carrot*, the quondam *Deities* I ador'd, and now have only the Happiness to swear by.

Secondly, They are scandalously guilty of *Cursing*. They curse themselves, and (z) their own Name; That (a) the *Furies* may seize them; that (b) *Thunder* may be darted at their Heads; that (c) they may be stricken dead; that (d) some *Whirlwind* may bear them

(i) *Hydaspes*, Page 34. Line 25. and p. 48. l. 26. (k) *Almahide*, Interlude 2. Page 2. Line 24. (l) *Hydaspes*, Page 30. Line 21. (m) *The Wonders in the Sun*, Page 14. Line 4. (n) *The Wonders in the Sun*, Page 15. Line 27. (o) *Camilla*, Page 7. Line penult. and p. 21. l. 19. (p) *Camilla*, Page 15. Line 23. (q) *Camilla*, Page 10. Line 31. (r) *The Wonders in the Sun*, Page 9. Line 12. (s) *Camilla*, Page 59. Line 13. (t) *Thomyris*, Page 33. Line 2. (u) *The Wonders in the Sun*, Page 52. Line 25. (x) *The Wonders in the Sun*, Page 32. Line 11. (y) *The Wonders in the Sun*, Page 10. Line 25. (z) *Rosamond*, Page 2. Line 9. (a) *Pyrrhus and Demetrius*, Page 57. Line 3. (b) *Rosamond*, Page 21. Line 3. (c) *Rosamond*, Page 21. Line 6. (d) *The British Enchanters*, Page 32. Line 1.

from the Place; that (e) the *Earth* may open her Mouth wide, and swallow them up, and thereby bury their Disgrace; and that (f) every *Vengeance* may light upon them. (g) One of these Instances I shall venture to transcribe.

*May Tigers o' retake me,
And for Breakfast end me;
May Tempests annoy me;
May Earthquakes destroy me;
Nay worse, may a Bayliff
Hunt after me daily;
May Actions undo me,
And Lawyers pursue me;
'Till starv'd in a Fayl, I
Must beg through a Grate.*

And as they wish for *Curses* upon their own Heads; so it can be the less wonder'd at that they so liberally bestow their *Curses* on others, even on (b) any thing at which they are disturb'd. Accordingly they wish, that such Persons or Things (i) may be *for ever curs'd*; that (k) they may be *confounded* (l) by the Gods; that (m) the *Plague* may light upon them; that (n) the *Pox* may take them; that they may (o) be *hang'd*, (p) *damn'd*, or (q) have the *Murrain*; that the *Devil* may

(e) Rosamond, Page 21. Line 18. The British Enchanters, Page 32. Line 2. (f) The British Enchanters, Page 24. Line penult. (g) Almahide, Interlude 2. Page 3. Line 30. (h) Camilla, Page 36. Line 20. Clotilda, Page 24. Line 16. The British Enchanters, Page 33. Line 12. (i) The British Enchanters, Page 28. Line 7. (k) The Wonders in the Sun, Page 25. Line 4. and p. 28. l. 4. (l) Camilla, Page 30. Line 34. (m) The Wonders in the Sun, Page 10. Line 30. and p. 44. l. 7. (n) The Wonders in the Sun, Page 13. Line 14. p. 35. l. 1. p. 53. l. 9. and p. 61. l. 30. (o) The Wonders in the Sun, Page 34. Line 4. and p. 64. l. 1. (p) The Wonders in the Sun, Page 25. Line 8 and ult. (q) Almahide, Interlude 2. Page 3. Line 2. The Wonders in the Sun, Page 19. Line 24. and p. 43. l. 11.

(r) *take them* and (s) *choak them*, &c. And the (t) *Furies* may arise, awake and rage; that (u) *foul Dishonour* may brand them and all their Race; that (x) *sudden Vengeance* may seize them; that (y) *burning with Love* they may never obtain their Happiness, but *Thunder* may shake their Limbs, and *Lightning* blast their Expectations; that (z) they may be doom'd to eat Oatmeal and Chalk, always craving better things, and always disappointed; and (a) always want even a cordial Dream; nay, that (b) the *Lightning, flashing and flying with dreadful Thunder*, defying the *Fates* or a *preserving Providence*, may tear asunder the guilty World. I shall only expose (c) one of these Sentences to the View of the Reader, that he may the better judge of the rest.

*Let him die, ye Powers ! strike him dead :
Dart all your Lightning at his devoted Head,
Tear him, ye Furies ! Tear him.
May the Furies alarm him,
May his Conscience disarm him.*

Thirdly, They are scandalously guilty of *Taking the Name of the Lord our God in vain*. This is evident not only from their *common Swearing*, but also from (d) their *Ejaculations*, since (e) the *Devil*, (f) the *Plague*,

(r) *The Wonders in the Sun*, Page 60. Line 13. (s) *The Wonders in the Sun*, Page 64, Line 21. and p. 17. l. 19. (t) *Thomyris*, Page 29. Line 14. (u) *Clotilda*, Page 24. Line 16. (x) *Clotilda*, Page 28. Line 15. (y) *The British Enchanters*, Page 37. Line 37. (z) *The Temple of Love*, Page 37. Line 20. (a) *The Temple of Love*, Page 37. Line 24. (b) *Camilla*, Page 36. Line 24. (c) *Camilla*, Page 14. Line 32. (d) *Lord ! The Wonders in the Sun*, Epilogue, Page 2. Line 11. *O Lord ! The Wonders in the Sun*, Page 13. line 6. p. 26. l. 23. p. 28. l. 22. p. 33. l. 4. p. 52. l. 31. and p. 63. l. 13. (e) *The Devil ! The Wonders in the Sun*, Page 15. Line 8. and p. 19. l. 13. (f) *A Plague ! The Wonders in the Sun*, Page 27. Line penult.

and

and (g) the *Pox*, is frequently mention'd in the same Manner, in the same *Opera*, and sometimes by the same Person: And since by the Word (b) *Heaven* in *Scripture*, is sometimes meant *God* himself, whose *Dwelling Place* is there; therefore we may from thence observe the Reason, why (i) this Word is so often thus us'd in our modern *Operas*.

Lastly, To omit the vast Number of *Love Songs*, the great Variety of *Love Contrivances*, and the frequent Examples of *Murder* and *Revenge*, with which almost every *Opera* is full; they are also scandalously guilty against the *first Commandment*, not only in those Acts of *Adoration* paid to each other, and several *Extravagancies* already mention'd, but also in the Respect which they pay to the *Pagan Deities*, and to the *Devil* himself.

Tho' we are in *Scripture* requir'd to own but one *God*, and to acknowledge no more; yet here, in Imitation of the *Pagan Superstition*, (k) the *Gods* are frequently address'd to by the *Actors* in their *Ejaculations*,

(g) *A Pox!* The Wonders in the Sun, Page 34. Line 1. (b) Dan. 4. 26. Luke 15. 21. (i) *Heavens!* Arsinoe, Page 4. Line 2. and p. 9. l. antepenult. Hydaspes, Page 4. Line 15. p. 30. l. 21. and p. 34. l. 3. *Oh Heavens!* Arsinoe, Page 19. Line 3. Camilla, Page 2. Line 24. p. 11. l. 29. and p. 38. l. 9. Hydaspes, Page 14. Line 14. Pyrrhus and Demetrius, Page 66. Line 23. The Temple of Love, Page 22. Line 15, 29 and ult. p. 26. l. 2. and p. 34. l. 19. *Kind Heavens!* The Temple of Love, Page 34. Line 12. *Heaven be Witness*, Camilla, Page 27. Line 14. *Help, Heaven!* Arsinoe, Page 23. Line 23. *If Heaven be Heaven*, Clotilda, Page 38. Line ult. *Thank Heaven for that*, Camilla, Page 9. Line 35. (k) Arsinoe, Page 2. Line 1. p. 3. l. 15. p. 4. l. 3 and 16. p. 8. l. 18. p. 9. l. 8. p. 12. l. 3 and 10. p. 13. l. 10 and 23. p. 18. l. 17. p. 19. l. 16. p. 22. l. 16. p. 25. l. 1. p. 33. l. 4 and 22. p. 35. l. 9. p. 40. l. 8. and p. 43. l. 17. Camilla, Page 2. Line 21. Pyrrhus and Demetrius, Page 56. Line 4. p. 59. l. 19. and p. 61. l. 1. The British Enchanters, Page 3. Line 9. and p. 7. l. 11 and 14.

and often with such Expressions as these, (l) *Ye Powers!* (m) *Ye Powers divine!* (n) *Ye heavenly Powers!* (o) *Eternal Powers!* (p) *Ye Gods!* (q) *Good Gods!* (r) *Immortal Gods!* (s) *Just Gods!* They are call'd (t) *the Powers above;* (u) *the Powers Immortal;* (x) *the avenging Powers;* and (y) *the Powers who with great Souls enflame us.* And that we may know who are meant by all these Expressions, they are call'd in (z) another Place, *The Infernal Powers,* and (a) *Tempests and Storms* are invok'd in the same Manner. Accordingly, (b) *Prayers* are made to them (c) *to be kind;* (d) *to hear,* and (e) *to forbid that which is evil.* Their Assistance is implor'd (f) *to save,* and (g) *to help,* and sometimes (h) *to confound others,* and (i) *strike them dead.* Here (k) *Thanksgiving* is also offer'd up to them for Mercies receiv'd. They are desired (l) *to reward Ver-*

(l) *Almahide, Page 26. Line 9. Hydaspes, Page 10. Line 14. p. 12. l. 7 and 19. p. 56. l. 7. p. 62. l. penult. p. 64. l. 22. and p. 68. l. penult. Love's Triumph, Page 3. Line 12. and p. 32. l. 27. Rosamond, Page 10. line 1. p. 20. l. 9. p. 21. l. 2. p. 24. l. 6. and p. 31. l. 16. The British Enchanters, Page 22, Line 16 and 28. Thomyris, Page 8. Line 10. p. 20. l. 21. p. 25. l. 14. p. 26. l. 22. p. 35. l. 10 and 21. p. 48. l. 22. and p. 49. l. 16. (m) *Arfinoe, Page 3. Line 12. (n) Camilla, Page 38. Line 7. (o) Hydaspes, Page 4. line 16. (p) Almahide, Page 4, line 11. p. 20. l. 10. p. 32. l. 23. p. 38. l. 26. p. 40. l. 9. p. 54. l. 1, 29. and penult. Hydaspes, Page 10. line 9. p. 20. l. 17. p. 30. l. 15. p. 34. l. 11. p. 36. l. 17. p. 40. l. 15. p. 52. l. 13. and p. 70. l. 9. (q) Almahide, Page 18. line 12. (r) Arfinoe, Page 47. Line 16. (s) The British Enchanters, Page 30. Line 33. (t) Thomyris, Page 16. Line 1. (u) The Temple of Love, Page 9. Line 18. (x) Thomyris, Page 49. Line 22. (y) Thomyris, Page 50. line 23. (z) Almahide, Interlude 2. Page 1. line 30. (a) Almahide, Page 22. line 30. (b) Arfinoe, Page 2. Line penult. Loves Triumph, Page 24. line 35 and penult. (c) Camilla, Page 4. line 37. (d) Almahide, Page 24. line 3. (e) Hydaspes, Page 26. line 28. (f) The British Enchanters, Page 32. line 3. (g) The British Enchanters, Page 32. Line 19. (h) Camilla, Page 30. line 24. (i) Camilla, Page 14. line 32. (k) Hydaspes, Page 56. Line 13. The British Enchanters, Page 39. Line 25. (l) Almahide, Page 46. Line 16.**

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ture, (m) to avert Judgments. They are acknowledg'd as the *Gods* (n) that guard the just, and (o) give us another Heart; as (p) the *Gods* who reside in the imperial Heavens, and (q) the just *Gods* of Innocence; as (r) the *Gods* who reject not a poor Supplicant's Knee; and (s) their Anger is represented as dreadful. In one Play it is twice said that (t) the *Gods* are just; but then, lest all these Expressions should prove more than the *Poets* intended, and leave a Sense of *Religion* in the Minds of the *Audience*, a due Care is taken to give them some Allay, by calling these Deities (u) in the same Opera, as well as (x) in another, *The cruel Gods*! In short, there is hardly any Honour due to the true God, but they either give it to those which are false; or to such things as are most ridiculous.

But to descend to Particulars.

Here we have (y) a Temple dedicated to Love. (z) *Venus* and (a) *Cupid* is pray'd to; the one as (b) the bright *Queen of Love*, and the other as (c) the blind God of Love, (d) *Almighty Love*, (e) gentle *Cupid*, (f) the blind God, and (g) the God of softest Pleasures. (h) Confession is made to him; (i) *Ejaculations* run in his Name.

(m) *The British Enchanters*, Page 8. Line 19. (n) *Hydaspes*, Page 12. line 14. and p. 40. l. 6. (o) *Almahide*, Page 52. line 16. (p) *The British Enchanters*, Page 39. Line 10. (q) *Camilla*, Page 7. Line penult. (r) *Camilla*, Page 25. line 28. (s) *The British Enchanters*, Page 5. line 24, 31 and 36. and p. 6. l. 3. (t) *Camilla*, Page 15. Line penult. and p. 38. l. 23. (u) *Camilla*, Page 18. line 16. (x) *Thomyris*, Page 13. Line 1. and p. 18. l. ult. (y) *The Temple of Love*, Act. 1. Scene 1. (z) *Arfinoe*, Page 45. line 6. (a) *Arfinoe*, page 4. line 4. and p. 42. l. 2. *Camilla*, Page 18. line 33. and p. 38. l. 10. *Clotilda*, Page 26. l. 16. and p. 58. l. 16. *Hydaspes*, Page 42. line 1. *Pyrrhus and Demetrius*, Page 8. Line 16. and p. 20. l. 27. *The Temple of Love*, Page 30. Line 21. (b) *Arfinoe*, Page 45. Line 6. (c) *Arfinoe*, Page 4. line 4. (d) *Clotilda*, Page 58. l. 16. (e) *The Temple of Love*, Page 30. l. 21. (f) *Hydaspes*, Page 28. line 13. (g) *Pyrrhus and Demetrius*, Page 20. line 27. (h) *Arfinoe*, Page 15. per totum. (i) *Camilla*, Page 38. line 10. *Thomyris*, Page 18. line ult.

He is pray'd to (*k*) for *Help*, (*l*) that the present happy Transport of a Lover might last for ever; that he would (*m*) instruct them, and (*n*) ease them. He is (*o*) ador'd and implor'd by one as dying; and (*p*) they swear by his Name. He is own'd to be (*q*) a *God*, (*r*) the *God of Love*, who descends into this World from above, and call'd (*s*) the *blind God*. He is call'd (*t*) *gentle*, (*u*) *great*, and (*x*) *immortal*. He is said (*y*) to yield us all that we want; and a despairing Lover hath this Expression,

(*z*) *A Victim to the God of Love I die.*

He is own'd to be (*a*) one who hath an *almighty Power*; (*b*) a *mighty Being*, whose Power is (*c*) *infinite*; who is *almighty*, and *controuls the Heart*; (*d*) whose Impulse cannot be resisted; (*e*) whom *no Power* can withstand, but who rules from the Skies to the Center; (*f*) the *Creator of the World*; the Parent of the Gods above, the Delight of *Heaven and Earth*, to whom all *Nature*

(*k*) Hydaspes, Page 8. line 1. (*l*) Arsinoe, Page 42. line 2. (*m*) Clotilda, Page 24. line 1. (*n*) The Temple of Love, Page 30. line 21. (*o*) Almahide, Page 30. line 8 and 9. Pyrrhus and Demetrius, Page 23. line 23. (*p*) Camilla, Page 21. line 19. Pyrrhus and Demetrius, Page 10. line 15. (*q*) Hydaspes, Page 50. line penult. Pyrrhus and Demetrius, Page 6. line 2. The British Enchanters, page 19. l. 7. (*r*) Almahide, page 14. line 12. Hydaspes, Page 18. line 3. p. 42. l. 15. and p. 54. l. 5. Pyrrhus and Demetrius, Page 40. Line 16. and p. 59. l. 9. (*s*) Almahide, Page 14. line 12. and p. 16. l. 4. Arsinoe, Page 19. line 7. (*t*) Hydaspes, Page 74. line 8. The Temple of Love, Page 30. line 21. (*u*) Clotilda, Page 18. line 23. and p. 24. l. 1. Pyrrhus and Demetrius, Page 23. line 23. (*x*) Clotilda, Page 18. line 23. (*y*) Hydaspes, Page 72. line 23. (*z*) Hydaspes, Page 42. line 17. (*a*) Pyrrhus and Demetrius, Page 38. l. 28. (*b*) Camilla, Page 42. line 2. (*c*) Camilla, Page 23. line 9. (*d*) Clotilda, Page 30. line 23. (*e*) The British Enchanters, Page 19. line 27. (*f*) The British Enchanters, Page 16. line 31.

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owes her Being ; (g) one who still hath Joys in store ; and (h) to whom a Right is given to share the Joys of the other World, among *Mankind* ; and therefore they *sing Praises* to him with such *Scripture Expressions* as these :

(i) *I serve the blind Boy,*
I serve him with Joy.

(k) *Hail to Love, and welcome Joy.*

In the same manner, *Jove* is own'd as (l) *mighty*, as one who thunders from above, and whom *Prayers* can soften, and (m) in a *Petition* put up to him, he is call'd *Imperial Jove*, and *King of the just Gods*.

Here *Apollo* is own'd as (n) *great*, and (o) *divine*, the *God* of the joyful Day, who cheers the World with his *celestial Beams*, and (p) speaking of himself, calls his State *divine*. Here *Orpheus* is (q) declar'd to have a *God-like Grace*, and a *divine Charm* in his Countenance. Here *Morpheus* is call'd (r) the *God of Sleep*, and (s) the *Leaden God*.

Here (t) the *Moon* is pray'd to as the *Queen of Darkness*, and also the (u) *Stars*, as (x) those who rule our Birth, (y) to shine propitious upon the Persons of their Votaries. Here (z) the *Fates* are acknowledg'd to be such, who determine Man's Life, and mention'd

(g) *Love's Triumph*, Page 21. line 2. (h) *Love's Triumph*, Page 26. line 8. (i) *Camilla*, page 17. line 15. compar'd with *Matth.* 4. 10. (k) *The British Enchanters*, Page 19. line 5. compar'd with *Matth.* 28. 9. (l) *Pyrrhus and Demetrius*, Page 31. line 6. (m) *The British Enchanters*, page 30. line 33. (n) *The Wonders in the Sun*, Page 1. line 5. (o) *The Wonders in the Sun*, Page 1. line penult. (p) *The Wonders in the Sun*, Page 2. line 8. (q) *The Wonders in the Sun*, Page 2. line 19. (r) *Pyrrhus and Demetrius*, page 6. line 11. (s) *Pyrrhus and Demetrius*, page 8. line 8. (t) *Arfinoe*, page 1. line 1. (u) *Arfinoe*, p. 38. l. 9. (x) *Arfinoe*, page 25. line 5. (y) *Camilla*, page 27. line 19. (z) *Arfinoe*, page 38. line penult.

(a) in

(a) in an *Ejaculation*. Here *Fortune* is (b) implor'd and prais'd to a very high Degree, with such Expressions as these;

(c) *To Fortune give immortal Praise ;*

Fortune deposeth and can raise ,

(d) *All is as Fortune shall bestow ;*

'Tis Fortune governs all below.

However, all this is very excusable, in comparison of another Crime which they are frequently guilty of, namely, the *Worshipping of the Devil*. This is a Crime too great for the Correction of a *Pen*, too black to be describ'd with *Ink*, which former Ages dar'd not to venture upon, and the present may be astonish'd at. This is a *Sin* of the deepest *Die*, and the *Devils* themselves cannot invent a greater. This Crime was not committed by *Julian*, *Celsus*, or *Porphyry*, for then it might have been more tolerable, but by those who have been list'd under *Christ's Banner*, and promis'd in their *baptismal Vow* to continue his faithful Soldier and Servant unto their *Live's End*; and at the same time did as solemnly renounce the *Devil* and all his Works. And how they can be accounted *Christians* who are guilty of it, or who do not strenuously oppose it, is beyond my Apprehension. That pretended *Christians* should sink themselves below the *Dregs of Paganism*, is strange, when we consider how the Primitive Martyrs resisted unto Blood, striving against this Sin; and how many of our brave Reformers did burn at a Stake rather than they would worship the *Saints* departed.

(a) *Camilla*, page 38. line 11. (b) *Camilla*, page 29. line 19.

(c) *The British Enchanters*, page 28. line penult. (d) *The British Enchanters*, page 29. line 10. Compare both the last Quotations with *Juvenal*, *Satyr* 10. line penult.

*Nullum numen abest, si sit Prudentia. Sed te
Nos facimus Fortuna Deam, cæloque locamus !*

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The *Devil* is he who first rebell'd against *God*, and attempted to dethrone his Maker, who brought Mankind into a State of *Sin* and *Misery*, who always oppos'd the Designs of *God* for our *Salvation*, and is continually contriving our *Ruin* and *Destruction*. Is this then the Being who deserves our *Prayers* and *Praises*, with the most solemn Acknowledgments? What can be more *outrageous*, *daring*, *provoking* and *blasphemous*? The *Play-houses* have been accounted as the *Synagogues of Satan*, and they have now given us a full Proof that they were not censur'd without Cause. That the Reader may have a View of this *unparallel'd Guilt*, I shall descend to those Particulars which may be found in our *English Operas*.

To omit their *Swearing* (e) by the *Furies*; (f) by *Hell*, and (g) by the *Rosy Gills* of the *Devil*; and their *Ejaculations*, in which (h) the *Infernals*, and (i) the *Devil* is so often mention'd, there are other things too scandalous to be conceal'd.

Sometimes they represent the *Devil* (k) as if there was no such thing; and sometimes (l) in a ridiculous Manner, as if they who treated him thus in jest, did never design to resist him in earnest. At other Times they extol him above all, and give him that Honour which is due to *God* alone.

To begin with *The British Enchanters*: In this *Opera*, the *Scene* is (m) *England*, and consequently (n) our Nation

(e) *Arfinoe*, page 42. line 14. (f) *Ibid.* The *British Enchanters*, page 35. line 32. (g) The *Wonders in the Sun*, page 11. line 33. (h) The *British Enchanters*, page 12. line 1. (i) The *Wonders in the Sun*, page 15. line 8. and p. 19. l. 13. (k) The *Devil* of any thing, that is, Nothing. The *Wonders in the Sun*, page 9. line 26. (l) The *Wonders in the Sun*, Page 58. line penult. (m) *Dramatis Personæ*, in fine. (n) *The Epistle Dedicatory of a Play call'd, An Act at Oxford*. Plays were ever accounted as the genuine History of the Age. And in a *Play call'd, The Stage Beaux tols'd in a Blanket*, page 23. line 51. If the *Scene* be

Nation is represented as wholly addicted to such *Diabolical Practices*. There can be no other Design or Moral in the whole *Performance*, except it be to recommend the Study of *Magick*, and he who can patiently see and hear the one, hath made a great Step toward the Practice of the other. Here we have (o) *Enchantments* with (p) *Rods*, to make the (q) *sacred Story* more ridiculous. Here we have *Devils* with (r) *Instruments of Horror*, and flourishing (s) of them to make *Diversion*; some rising from under the *Stage*, and others flying down from above; some (t) singing, and others (u) playing upon *Musick*; some (x) dancing, and others (y) attending on their *Enchanters*; some (z) rang'd in order of *Battle*, and others (a) fighting in the *Air*. Here we have (b) *Hell* represented as a *Jest*, with *Tombs* and *Dungeons*, and also with *Men* and *Women* chain'd in *Rows*, and *Devils* for their *Companions*: nay, carrying a *Man* to the *Place of Torments*, with a *Flourish of Musick* sounding *Triumph*, in direct *Opposition* to (c) the *Joy of Angels*, at a *Sinner's Conversion*. Here we have the dreadful *Judgments* of the *Almighty* mock'd, such as (d) *Thunder* and (e) *Lightning*; and also (f) *raining of Fire from Heaven*, as *God* formerly overthrew *Sodom* and *Gomorrhah*. And in short, here we have any thing which can be invented to detract from the *Honour* due to *God*, and give it to his *Enemy*.

be among *Christians*, I think it should be avoided only for the scandalizing of the weak; and I take the Poet to be inculpable, since he only draws from the Practice of the World. (o) Page 1. line 4. p. 4. in fine, and p. 16. (p) Page 1. in fine. (q) Exod. 7. 11, 12. (r) Page 16. line 15, &c. and p. 33. (s) Page 24. line 21. (t) Page 23. line antepenult. (u) Page 33. (x) Page 24. line 8. (y) Page 24. line 22. (z) Page 33. line 22. and penult. (a) Page 33 and 34. (b) Page 22. line 11. He who peruseth this Quotation, is desir'd to compare it with Prov. 21. 16. and Mr. Mede's Discourse upon it, p. 31. (c) Luke 15. 10. (d) Page 1. line 5. and antepenult. with p. 33. l. 19. (e) Page 16. line 19. and p. 34. l. 8. (f) Page 33. line 18.

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For, *First*, To (g) own the Devil as a God, or make a Compact with him for the Gratifying of our Revenge, is a *Sin* so positively forbidden in the *first Commandment*, and (h) other Texts of *Scripture*, as will admit of no Evasions. But here, lest Men should be ignorant how to ruin their Souls to all Eternity, this (i) *blasphemous Sentence* is spoken for their Imitation.

*See it perform'd— and thou shalt be
Dire Instrument of Hell, a God to me.*

Secondly, To call the Devil a more than mortal Power, and infer from thence, that it is a *Frenzy* to resist him and his Agents, is almost as dreadful; and yet this is the *blasphemous Language* of the Stage, and such a Comment upon (k) St. James, as is only to be met with in our *English Opera*.

(l) *Forbear rash Mortal, give thy Frenzy o're;
For now thou tempt'st a more than mortal Power.*

Thirdly, To own the Devil as our Director in Difficulties, our Protector in Dangers, and the Healer of our Infirmities, is beyond all former Examples, and to pray to him as such, makes the Crime the greater.

(m) *Rise, all ye Furies, rise and direct me;
In you my Cure is, rise and protect me.*

Fourthly, When (n) St. John in a Vision saw War in Heaven, the Devil prevail'd not, neither, after the first Battle, was his Place found there any more. This on the

(g) Hydaspes, Page 64. Line 11. (h) 1 Sam. 28. 7 and 11, compar'd with 1 Chron. 10. 13, 14. (i) The British Enchanters, Page 12. line 22. (k) Chap. 4. 7. (l) The British Enchanters, Page 16. line 2. (m) Pyrrhus and Demetrius, Page 42. line 14. (n) Rev. 12. 7, 8, 9.

Stage is an undervaluing of his Power, and therefore he must not leave off in such a manner, whilst the *Poets* are capable to assist him.

(o) *Fly quick, ye Demons, from your black Abodes,
And try another Combat with the Gods.*

Fifthly, David saith of God, (p) *If I climb up into Heaven thou art there*; and Daniel gives him this Character, (q) *He revealeth the deep and secret things: he knoweth what is in the Darkness, and the Light dwelleth with him.* But here we are told, (r) *of climbing the Devil knows where*; who is represented also as (s) a most subtle Being, in discovering of knotty Points.

Sixthly, The Scriptures do always express the Rebellion of the Devil against God, in Terms of the greatest Detestation and Abhorrence, and take occasion from his Punishment to adore the Divine Justice; but here (t) he is represented as a poor Devil, and one who is much to be pitied, because he is so miserably persecuted. As Persecution is a Suffering for Righteousness sake, so, according to this Language, the Devil undertook nothing but what was lawful and commendable; his Cause was like that of the Martyrs; his Sufferings were like those who died in the Defence of the true Religion, and God must be a Tyrant for inflicting such a Sentence upon him.

Seventhly, Praying to an invisible Being as present, is an Act of Adoration due to God; but in these Operas, it is frequently paid to the Devil. To omit what hath been already quoted.

(u) *Assist, ye Furies, from the deep;
Revenge, Revenge prepare.*

(o) The British Enchanters, Page 32. Line 29. (p) Psal. 139. 8.
(q) Dan. 21. 22. (r) The Wonders in the Sun, Page 44. line ult.
(s) The Wonders in the Sun, Page 59. Line 19. (t) The Wonders in the Sun, Page 44. line 32. (u) Arsince, Page 22. line 2.
(x) Ye

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- (x) *Ye horrid Fiends of Hell,
My bursting Bosom swell.
With Vengeance black and dire
This injur'd Heart inspire.*
- (y) *Furies ! give over !
Spare me ! spare my Lover !*
- (z) *Ye Furies seize me : That is, that such a Man
may be eas'd of his troubled Mind, as it is
(a) there explain'd.*
- (b) *Furies, Alecto, aid my just Design.'*
- (c) *Arise ye Furies, awake and rage.*

Spare us, good Lord, spare thy People, and let not these Iniquities be our Ruin.

Lastly, The Praising of the Devil, in Hymns for that Purpose, and in such Acts of Adoration as are due only to God, is a flaming Piece of Impiety, not inferior to any of the rest. I shall exceed the Limits of our Operas, to mention one Song which cannot be omitted.

- (d) *Hail, Pow'rs beneath ! whose Influence imparts
The Knowledge of Infernal Arts ;
By whose unerring Gifts we move
To alter the Decrees above :
Whether on Earth, or Seas, or Air,
The mighty Miracle we dare.
Whither on Beasts our Skill is shewn,
Or human Forms, what's more than human own.*

This is but the third Part of the Song, which concludes with Invoking the Help, and craving the Assistance of these Powers beneath ; but I suppose, the Reader doth not desire that I should have transcrib'd any more.

(x) *Hydaspes, Page 64. line 6.* (y) *Loves Triumph, Page 24. line penult.* (z) *Pyrrhus and Demetrius, Page 57. line 3.* (a) *Line 8.* (b) *The British Enchanters, Page 30. line 30.* (c) *Thomyris, Page 29. line 14.* (d) *The Metamorphosis, Page 14.*

I know not whether the *Singing Masters* do teach the *Young Ladies* this *Song* for their better Improvement: I am sure that they do not want an Opportunity, since both the *Musick* and *Words* are printed in (e) the *Monthly Collections* for that Purpose.

But to conclude this *Chapter* with one of our late *Operas*. In that which is call'd, *The Wonders in the Sun*, *Gonzales* and *Diego* are carried up by a *Machine* into the *Heavens*, where they meet with a *Devil*, who (f) is call'd, *The Demon of Socrates*, and, as we are told, did belong to *The World in the Sun*. Upon his (g) Entrance he is not willing to deceive the Audience, but plainly tells them that he was a *Devil*, by (h) affirming that he taught the learned *Cardan* many things, *Trithmetheus* too, *Cesar*, *La Brosse*, and the occult *Agrippa* were all his Pupils, besides a new *Cabal* of wise young Men, call'd, *The Rosicrucian Knights*, who were the very Keys of the close Locks of Nature. He taught *Gassendus* in *France*, and *Campanella*, who were under his Instruction. I may also add, that he (i) set our Saviour on a Pinnacle of the Temple, shew'd him all the Kingdoms of the World, and the Glory of them, and therefore was thought the fittest Person to carry the *Actors* through these other Regions, and satisfy their Curiosity: Tho' perhaps this Story being recorded in a Book which the Poet seldom minds, might slip out of his Memory.

Having thus own'd himself to be a *Devil*, let us see how he is caress'd at his Entrance on the Stage.

(k) *Gonzales* to *Diego*. Silence, you Rogue, and down on your Knees; see who comes yonder.

Diego answers. I am shot, amaz'd, confounded, I never saw such a Creature in my Life.

(e) October, 1704. (f) *Dramatis Personæ*. (g) Page 10. Line 22. (h) Page 11. Line 18. (i) *Matth.* 4. 5, 8. (k) Page 10. Line 34.

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Then they both kneel; whereupon the *Devil* imitating the (l) Speech of the *Angel* to *St. John*, very gravely answers, *You must not kneel to me, I am your Brother.* Upon this, *Gonzales* is equally guilty with the *Devil* in burlesquing the *Scriptures*, and (m) applying the Speech of the Woman to *Elijah* on this blasphemous Occasion. *Oh! mock me not, bright Vision, I beseech thee.* And *Diego* replies in the Language of (n) *St. John*, concerning our Saviour, (o) *O Lord! Sir, his Brother, what d'ye mean, Sir? He is not worthy, Sir, to wipe your Worship's Shoes, Sir: O Lord! you his Brother, sweet Sir!*

After this he is call'd, (p) *Angel!* (q) *dear Angel!* (r) *sweet Angel!* (s) *my kind Angel!* (t) *my better Angel!* (u) *my Angel, for that shall be the Name I'll call you. My Life depends wholly on you.* (x) *My charitable Angel!* (y) *my good Genius!* (z) *my sweet Genius!* (a) *good Sir!* (b) *my Life!* (c) *my Preserver!* (d) *my Life's Preserver!* (e) *my Life's chief Happiness!* (f) *my Life's dear Guardian!* (g) *my heavenly Protector!* (h) *the Soul of Harmony!* (i) *my Comforter!* (k) *my only Comfort!* and (l) *my delicious Blessing!* He tells the *Devil*, that (m) *the World admir'd his Fame;* speaking of a ridiculous Song, he saith, (n) *'Tis all Seraphical, and like your self.* He prays (o) that *Heaven may requite him for his Kindness;* and

(l) Rev. 22. 8, 9. (m) 2 Kings 4. 28. (n) Page 11. line 2. (o) Matth. 3. 11. Mark 1. 7. Luke 3. 15. (p) Page 14. line 5. p. 36. l. 11. p. 33. l. 20. and p. 43. *Ast* 3. line 1. (q) Page 14. line 5. p. 17. l. 21. p. 19. l. 14. p. 28. l. 28. p. 30. l. 11. p. 45. l. 4. p. 55. l. 19. p. 61. l. 25. and p. 66. l. penult. (r) Page 14. Line 8. p. 27. l. 6. p. 29. l. 10. and p. 33. l. 20. (s) Page 15. Line 3. and p. 18. l. ult. (t) Page 11. Line 13. (u) Page 13. line 26. (x) Page 27. *Ast* 2. Line 1. (y) Page 11. line ult. (z) Page 19. line 24. (a) Page 69. line 23. (b) Page 43. *Ast* 3. Line 3. (c) Page 35. line 20. (d) Page 18. line ult. (e) Page 55. line 28. (f) Page 56. line penult. (g) Page 27. line 2. (h) Page 35. line 28. (i) Page 43. *Ast* 3. line 1. (k) Page 44. line 14. (l) Page 44. line 25. (m) Page 11. line 22. (n) Page 55. line 18. (o) Page 35. line 28.

Confesseth his Obligation to the *Devil*, in this Expression, (p) *Oh! how shall I express my Thanks, thou Quintessence of Goodness?* And in the Conclusion, the *Devil* gives him this Admonition; (q) *When sometimes you have an Hour of Leisure think on me your Friend; to which he makes this Answer, That I'll not fail to do, my glorious Angel, and for ever bless the Occasion.*

When (r) the *Pharisees* ascrib'd our *Saviour's* Miracles to the Power of the *Devil*, and said, that *he had an unclean Spirit*, they were tax'd by him as guilty of the *Blasphemy against the Holy Ghost*, of which whosoever was guilty, *should not be forgiven, either in this World, or in the World to come.* Their Sin was unpardonable; I pray God, that those, which I have mention'd, may not be so too: Tho' I cannot think it possible for the Wit of Man, when assisted by the *Devil* himself, to invent Words, which are more profane, outrageous, daring, provoking and blasphemous, and which in this Age of the World can be attended with greater Aggravations, especially since we are such (s) incorrigible Fools, who make these things the Matter of our *Mockery*, Pastime and Diversion.

(p) Page 48. line 19. (q) Page 69. line 19. (r) Matth. 12. 31, 32. and Mark 3. 28, 29, 30. (s) Prov. 14. 9.

C H A P. VI.

The Immodesty of those Songs, which are taught to young Gentlemen and others, under the Pretence of their better Education.

TH^{O'} the *Abuse of Musick*, especially *Vocal*, is most scandalous among the *Vulgar People*, and in the *Play-House*; yet it doth not stop at either of these Places. There seems to be a farther Design, namely, to debauch those of better Fortune in the World, that no Person, either high or low, rich or poor, in City or Country, may, if possible, escape the Infection.

To have Skill in *Musick* was always reckon'd a *gentle Accomplishment*; and that Persons of a greater Figure may delight therein, there are continually finer *Songs* compos'd than ordinary, with *Musick*, consisting of a greater Variety. This shews a greater Command of the Voice, and therefore cannot be learn'd by an ordinary Capacity, nor indeed by any without the Help of a *Master*.

The first thing which I shall observe in these *Songs*, is the immodest Treatment of the Nobility in their Titles. When Words are so horridly *Profane*, *Filthy*, and *Scandalous*, that the *Author* and *Composer* were ashamed to put their Names to them, nothing was formerly more common to promote the Sale, than to place at the Beginning, *A Song, the Words by a Person of Quality, and the Notes by an eminent Master*. This was usually a Title to worse than a *Porter's Language*, a Scandal to the Nobility, and ought justly to be represented accordingly. To represent Persons of *Quality* as *Poets* fit only for an *Ale-house Crowd*, and making such

Songs, which can be a Diversion to none, but the debauch'd and worst sort of People, is a notorious Rudeness. It favours like a Combination in the *Poet, Composer, Printer, and Publisher* of such *Songs*, to render all other Persons like unto themselves, and unjustly to expose the *Peers* of this Nation, as *Patriots* to their own Impieties. The mentioning a Person of *Quality* as the Author of such *Poesy*, is the same as if a Man should place their *Coronets* on a Dunghil, or drag their *Robes* in the Dirt; and it is easy to judge what Returns are due to such a Compliment. This Method is exactly described by a (a) *Great Master of Musick*, in these Words.

*Let 'em sing on, and for fair Silvia's sake
Some merry Madrigal to Musick make;
Then print the Names of those who set and wrote 'em,
With Lords at Top, and Blockheads at the Bottom.*

However, as I suppose that the Persons of *Quality* mention'd in such *Titles*, are of no higher Degree than *Ballad Singers*, who make *Songs* for themselves to sell, and care not what Mischief they do, if they can only get a Penny; so I can see as little Reason to respect the *Master* of such *Musick* for his *Eminency*. A Cheat in a *Pillory* is in an *eminent Station*, and is properly said to be exalted above the *Spectators*. These *Masters* are eminent for their Skill, but not for their Honesty. They are known by their *Fruits*. Their *Art* is shewn in the *Notes* which they compose; and their *Judgment, Religion* and *Virtue* in the *Subjects* which they chuse. And as at such times they have been asham'd to own their Names; so there is Hopes, that in time they may be asham'd of such filthy *Songs*, and only shew their Skill

(a) Henry Hall, Organist of Hereford, in a Poem prefix'd to Dr. Blow's *Amphion Anglicus*.

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with such as are innocent, sober and modest.

The former *Songs* being printed singly, and consequently not reduc'd to any *Method* or *Order of Time*, a *Monthly Collection* was begun in *February 1703*. where the *Composers* have been so just to the World, as to own their Works by prefixing their Names. This *Method* is to be still continu'd, that he, who pleases to buy 'em, may have a *Collection* wholly new, both of *fine Songs* and *charming Musick*. These are *Songs* for *Singing-Masters* to teach the *young Ladies*, as a genteel Accomplishment, to qualify them for Conversation with the Men, that they may begin betime, and have a BETTER BREEDING in their youthful Days, than such, who are not able to bear the Charges of a liberal Education. Let us then see what *fine Language* is put into these *Ladies* Mouths, to double their Charms, to ravish their Hearers, and divert themselves by speaking what they should not think; as it may be met with in the (b) *Monthly Musick*.

The only thing, which I shall take notice of in this Chapter, is their *Immodesty* in enlarging so much upon the Argument of *Love*. This is very much out of Character for the *Female Sex*, and especially for those who know not what they mean. To give a full Account of this, is to transcribe the whole *Collections*, and therefore the Reader may satisfy his Curiosity with a few Particulars.

In the Year 1703. (c) every *Song* treats on this Sub-

(b) To prevent Mistakes in the Quotations for the Year and Month, the Reader is desired to take notice, that the Titles of these Collections are many times printed false as to the Year, the Printers being only at the Charge of one Copper Plate for each Month in several Years, and correcting it with the Pen: And tho' I suppose, that I have rightly quoted the Years when they were printed; yet if he finds not the Quotations in the Year mention'd, the Fault may be in misplacing the Monthly Collections.

(c) Here I suppose the Year to begin with the Month of January.

ject,

ject, except those in *February* perform'd before *Queen Anne* upon *New-year's Day*, the three last in *September*, for *King William's Birth-Day*, and the last in *December*, being a *Satyr* upon the *Female Sex*; so that there are thirty three *Songs* on this Subject, and only the *first Month* without them. And as they can chuse other Subjects for their *Consorts* before the Court; so it is pity that they are not obliged to do the same in other Places.

In the *Collection for the Year 1704*. there are two and thirty *Songs* on this Subject, so that every *Month* is stuff'd with them, and there are only three *Songs* of another nature, *viz.* the first in *March*, being an *Health* to the *King of Spain*; the first in *August*, being in praise of the *Duke of Marlborough*; and the last in *November*, being in praise of the *Devil*.

I shall not therefore tire the Reader with a *Collection* of all, which may be observ'd in the *eight Years* last past; but confine my self to the *Years 1703, 1704, and 1705*: Neither shall I take notice of all the *Expressions of Love*, but only of such, where the *Note* is above *Ela*, and the *Hyperbole* strain'd either to *Blasphemy* or *Profaneness*.

As first, when the *Songs* of a *Lover* makes his *Mistress* a *Goddess*, and confess an *Adoration*. Thus it is in (d) these following Instances.

(e) Cruel Silvia, do not slight me;
You alone can ease my Smart.

I suppose that there was no *Design* in the *Poet* to question *God's Omnipotency*; but such a *Conclusion* doth too naturally follow.

(d) For the future I suppose with the *Printer*, that the *Year* begins in the *November* before.

(e) April, 1703.

(f) No

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(f) *No Torment like what I endure ;
For you I'de live or 'die.*

I suppose that the Torments of the Damn'd are too great to admit of an Inclination to Singing; tho' the Poet is willing to wear off, and extenuate the Horror of them.

(g) *When Chloe sings the Universe is charm'd,
And Heav'n it self with Harmony alarm'd.*

This and the two following make the Glories of Heaven contemptible, in the same manner that the other speaks concerning the Punishment of Hell.

(h) *Celestial Harmony is in her Tongue.*

(i) *Yet who'd not wish for the most pleasing Death ;
i.e. to hear a Woman sing.*

Which mounts the Soul to Heaven with her Breath ?

The rest which follow are of the same Nature.

(k) *'Tis she alone my Soul adores.*

(l) *Mezena doth my Heart inspire, like the H. Ghost:
She warms my Soul with amorous Fire.*

(m) *Thy Numbers all my Soul inspire.*

(n) *Say her Charms my Soul inspire,
Say my Heart is all on fire.*

Tell her it's a Sacrifice,

Offer'd only to her Eyes.

And tho' the Flame's so pure and clear,

It ne'er can any Mixture bear;

But kindled first, and always burnt for her.

(f) April, 1703. (g) July, 1703. (h) August, 1703.

(i) August, 1703. (k) October, 1703. (l) November, 1704.

(m) February, 1704. (n) July, 1704.

(o) *Love's*

- (o) *Love's Almighty Power.*
- (p) *The Nymph a Goddess reigns.*
- (q) *Sabina with an Angel's Face.*
By Love ordain'd for Joy.
- (r) *That lovely Angel's Face.*
- (s) *Charming Creature, ev'ry Feature*
Of the Goddess I adore.
- (t) *He alone is worth my Care.*
- (u) *The Nymph whom I adore.*

According to this Language, and much more which might be added, a *Lover's* only *Heaven* is to be in his *Mistress's* Company, and his only *Hell* to be absent from her. This is his *Goddess*. She inspires his Heart. He adores her, and sometimes her alone. *Love*, or rather *Lust*, is adorn'd with the *Attributes* of *God*, such as his *Almighty Power*, and *Decreeing* that which shall come to pass. This is the constant Subject of our present *Musick*; and tho' it may seem trifling to carp hereat; yet I am sure that the Consequences thereof are no trifling Matters. The frequent Repetition in learning to sing, and often in the same *Tune*, serves only by Degrees to draw off the Mind from *God*, and weaken the Force of *Religion*. It bewitcheth the Fancy, and doth the more Mischief, because it is the less regarded, and thought to be a Trifle. A *Ship* is never dash'd in Pieces, except in the Night, or when the Rocks are under Water; and therefore Marks and Lights are placed for a Caution to the Mariners. Was the *Blasphemy* more evident, all Persons would abhor it; but in this Case it passeth unsuspected, and like Poison kills more effectually, because no one takes notice of it.

(o) October, 1704. (p) January, 1705. (q) February, 1705.
(r) February, 1705. (s) February, 1705. (t) February, 1705.
(u) September, 1705.

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As the *Nymphs* are thus ador'd; so the *Lovers* in such *Songs* frequently equal the Enjoyment of their *Mistresses* to *Heaven*, as if the *Poet* never heard of, or at least never believ'd that there was any other than a *Turkish Paradise*.

(x) *The bless'd Effects of Love.*

(y) *The Joy would more than Life supply.*

(z) *These are Joys the Gods for Youth ordain.*

(a) *They wanted nothing but ever to love.*

And'twas all that to bless them his Godhead could do,

i. e. Cupid.

If they still might be kind, and they still might be true.

Neither is it a *Conjugal Love* alone, but oftentimes an *unlawful Lust*, or a *sinful Passion*, which is thus carress'd in our *Modern Songs*; and it is well if the *Words* are fram'd in such general Expressions, as will admit of both Constructions. One *Song* is (b) an *Address* to a *Whore*, who is call'd in the Beginning a *lovely Charmer*. Another (c) pleads for *Whoring* as strongly as for *Marriage*, and joins both together.

*She lives an anxious, dull, neglected Life,
'Till she becomes a Mistress, or a Wife.*

And the *Musician*, to explain the *Poet's* Meaning, hath repeated the Word *Mistress* more than once, to lay the greater *Emphasis* thereon; but the Word *Wife* only comes in at the *Close*, as but one Degree beyond the *dull neglected thing* which the *Poet* speaks of. The two following *Verses* have a Mixture of *Smut*, and therefore I must omit them.

(x) May, 1703. (y) September, 1703. (z) November, 1704. (a) January, 1705. (b) June, 1704. (c) October, 1704.

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Another (d) teacheth the *Ladies*, that when a *Woman* is married against her Will, her Duty is no more to be minded, but she ought to play the Whore with the Man whom she loves, and concludes with *Smut* for this Purpose.

In (e) another *Song*, a Woman is exhorted to be a *Whore*, wisely to follow *Sense and Nature*, and then the *Poet* adds,

Oh then she'd be a charming Creature !

Thus it is their Endeavour to debauch all the *Sex*, and make Men live like *Brutes*, without any Distinction; and for this Reason, on some Occasions they declare their Opinion, (f) That

*The absent ugly are and old,
The present young and fair.*

Another *Song*, (g) pleads for *Whoring*, and enforces it with a Similitude; but because it is smuttily managed, I must omit it.

In another *Song* (h) *Marriage* is expos'd, and *Whoring* commended.

*My Stock can never reach a Wife,
It may a small retailing Whore ;
Let Men of Fortune buy for Life,
One Night's a Purchase for the Poor.*

This is the Conclusion of the *Song*, and plainly shews us the *Moral*, and it may be observed, that it is the only Part which the *Musician* hath contriv'd to be repeated with Variety of *Notes*, as that which pleas'd

(d) March, 1704. (e) September, 1704. (f) October, 1704.
(g) November, 1705. (h) May, 1708.

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his Fancy best, and was most serviceable to carry on his Design.

Another Song (*i*) pleads for *Whoring* as a Happiness, and calls it *being not confin'd by dull Reputation*, and as zealously encourages the Trade of a *Procurer* or a *Bawd*, giving this Reason for both, because we have no Sense to know where we shall go when we die.

Another (*k*) informs us, that if *Maids* are not married at eighteen, they will of Course be *Whores*, adviseth young *Miss* to think betime of an *Husband*, and enforceth this Advice with an unlucky Similitude. And (*l*) another speaks to the same Purpose.

*Trust not your Charms another Day,
But marry, marry, whilst you may;
For Youth and Beauty soon decay.*

Another (*m*) pleads strongly for Inconstancy, and professes a Resolution to act accordingly.

*But if e're I get more Lovers,
I'll dissemble as they do;
For since Lads are grown like Rovers,
Pray, why may not Lasses too?*

Another (*n*) Song recommends to the *Ladies*, that they would play the *Whore* in private, but appear in publick for *chast* and *sober* Persons. It tells us, that *Chastity* is an *Extream* and a *Folly*, and *Vertue* is nothing else but the Credit of being thought so. It accordingly condemns *Lavinia*, because she was afraid to be a *Whore*; and commends *Celia* as the wisest Person, who

*Pays a private Debt to Pleasure,
Yet for chast in publick passes.*

(*i*) December, 1709. (*k*) July, 1707. (*l*) October, 1705.
(*m*) May, 1704. (*n*) August, 1704.

Now what *young Lady* can do amiss under such excellent Instructions as these? It is a hopeful Beginning, especially whilst her own Parents encourage the same, and liberally pay for such an Education: And a great Improvement must be expected when they themselves shall afterwards desire her to let these Performances be heard in publick.

In (o) another *Song*, *Celinda* being prais'd for her Beauty, the *Poet* adds an Expression, which the *Composer* thus repeats;

And think, think, think the rest.

There is one thing more, for which the *Young Ladies* are obliged to the *Poets* and *Musicians*, namely, their helping them to such *Love-Songs*, as may serve to declare their Passions, and give them an Opportunity to court in *Verse*, when their fine *Voice* doubles the Charm, and the Man who admires their Skill in *Singing* cannot but admire their Skill in *Expressing* their Minds. In this Manner, a *Lady* who blushes to hear the first Proposal from a *Suitor*, can readily make the first Proposal herself, and without Scruple tell her Mind in this Method, that she is sick of *Love*, and values him above all others: Thus, (p)

*Tell Ormondo what I bear,
Tell him how his Chains I wear,
Tell him all my Grief and Care.*

Thus it is also in (q) another ;

*Ye Stars that rule my Birth,
The Man I love restore.
Pity my Grief, this one Relief
But grant, I ask no more.*

*Restore the Jewel of my Heart,
All other Losses I can bear.
Tho' he flies me and denies me,
He alone is worth my Care.*

I might mention many others, but I shall only add
(r) one more:

*Conquering, O, but cruel Eyes!
Why with Rigour will you kill her,
Who adores you,
And implores you?*

*Can you wish to triumph more?
Cease to sparkle with Disdain,
Cease to wound a bleeding Heart:*

*The Conquest's sure,
Your Slave's secure,
What Pleasure to increase the Smart?*

Who then can be so hard-hearted, as to deny a *Young Lady*, when she is panting, bleeding, wounded and dying, implores his Assistance, and expresseth herself in such moving Raptures?

I am sensible that I tire the Reader's Patience with a *Collection* of such *Songs*, and I wish that he could be entertain'd with those that are better. I could have surfeited him from our *Monthly Musick*, with such as are wholly design'd to provoke *Lust*, and such which are smutty to a scandalous-Degree; and can have no other Tendency but the Debauching of *Young Gentlewomen*, before they know their Meaning, or are arm'd against them with a previous *Education*, or a Sense of *Religion*. But if the Reader is willing to know whether they are misrepresented or not, he may view

(r) November, 1706.

them in (f) their own Garden, as they are planted by the *Poets*, and improv'd by the *Masters of Musick*.

It may also be observ'd, that where there are Words which will admit of a *Double Entendre*, or are liable to an *obscene Construction*, the *Musician* seldom fails to strain it to the worst Sense by wanton and airy *Musick*, and especially by frequent Repetitions of that which is exceptionable, and a short Touch upon the Word, which would better explain the *Poet's* Meaning.

Lastly, The *Composer* now endeavours to shew his Skill not only in affecting the Passions, but also in frequent Repetitions of the same Words, and in larger Divisions of Notes to the same Syllable. Thus they shew the great Variety of a Voice, and by this Means they take Care that the Words shall not be known to the Audience. *Simpson*, in his *Compendium of Musick*, (t) disapproves of this Method, and adviseth the *Composers* so to contrive the Notes that the Words may be plainly understood. But he is an old Fellow, and not to be minded, and was unacquainted with our later Designs. If the Words were understood, they would be abhor'd by all sober People; and therefore our modern Improvements in *Musick* seems only to be contriv'd that the Poison may be conceal'd, and the Young Gentlemen, who are taught to sing, may be effectually debauch'd and ruin'd in their Inclinations, before their Parents or Guardians do suspect the Danger.

And now for a Conclusion of this Chapter, I shall give the Reader a brief Account of some Songs in the

(f) November, 1705. in two Songs. February, 1704. March, 1704. December, 1705. January, 1705. twice. March, 1705. May, 1705. June, 1705. April, 1706. May, 1706. September, 1707. November, 1708. January, 1708. May, 1708. in two Songs. September, 1708. February, 1709. April, 1709, in two Songs. May, 1709. July, 1709. September, 1709. December, 1710. May, 1710. July, 1710. (t) Page 114. Edit. Anno 1678.

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late Year ; many of them are (u) wholly upon the Subject of *Love*. Here (x) Women are ador'd, and call'd (y) the *Heavenly Fair*. In one Song (z) compos'd for a *Young Gentlewoman* to learn, all the *Virgins* are represented as addicted to Whoredom, when they seem to be most shy, and their Blushes do only betray their Inclinations. In other Songs, the *Smut* and *Nastiness* is (a) surprizing, and beyond all former Examples. I can only dare to subscribe to Instances.

In the first, there is a most *blasphemous* Description of carnal Copulation, as far excelling the Happiness even of the Saints in *Heaven*, and affronting the Deity it self in a worse than *Luciferian Style*.

(b) *He's more than Man who is a Kiss allow'd ;
But who enjoys you is all o'er a God.*

The last Line is order'd by the *Musician* to be repeated three Times with Variety of *Divisions* and other curious *Airs*, which may hide it from the Hearer, but with such soft moving Notes, as can hardly fail to corrupt the Learner.

In the other there is an exposing of *Marriage*, villifying the *Clergy*, commending of *Whoredom*, as ordain'd by *God*, making him the Author of all such Villanies, and giving the Lie to the *Scriptures* all in one Breath.

(c) *The World and Nature bear one Date,
The Law (for Marriage) was introduc'd of late.
Not by God, who would have us all live in
common, according to the Poet's Notion.*

(u) December twice. March, April, twice. May, July, September, twice. October twice. (x) February and September. (y) June. (z) August. (a) December, May and July. (b) August. (c) October.

*And 'twas the cunning, cunning, cunning Priest that
made
Of plighted Vows a solemn Trade.*

The *Clergy* was oblig'd to the *Poet* for his usual *Civility*; however the *Composer* was willing to contribute his Share by so often a Repetition of his beloved *Epithet*.

There is more to the same Purpose, in which *God* is represented as the Author of *Sin*, but I have transcrib'd too much already.

CHAP. VII.

The Profaneness of those Songs which are taught to Young Gentlemen and others, under the Pretence of their better Education.

THE last thing which I shall mention concerning the Songs, which are taught to Young Gentlemen and others, is their *Profaneness*.

The *Divine Adoration*, which a *Lover* is suppos'd to pay to his *Mistress*, or even a *Mistress* to her *Lover*, with the other Particulars mention'd in the former Chapter, need not to be again repeated. The Expressions to *Cupid* and *Venus* are not in the least inferior to the other. These are such whom the *Heathens* worshipp'd as the *God* and *Goddess* of *Love*. To their *Images* were *Sacrifices* offer'd and *Incense* burnt. Of such as these it is, that *God* saith, (a) *I am the Lord, that is my Name, and my Glory will I not give to another, neither*

(a) *Isa.* 42. 8.

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my Praise to graven Images; and accordingly he tells us in the first Commandment, that we must have no other Gods before him. Besides, the Children of Israel were commanded (b) to make no mention of the Name of other Gods, neither let it be heard out of their Mouths. I am not for a superstitious Interpretation of these Texts, and yet I must think that they forbid our treating of the false Gods, as we treat the true one, or else they forbid nothing. And as the Poet hath no Necessity to let his Fancy run this Way, since he may choose what other Subjects he pleases, so is he the more inexcusable. Let us then take a View of such Language as is compos'd and set for Young Ladies to learn, as it may be successively met with in the Space of two or three Years.

(c) *Love in her Bosom end my Care,
Fix a willing Empire there.*

(d) *Cupid instruct an amorous Swain
Some Way to tell the Nymph his Pain.*

And then it follows,

The God replied,

(e) *Venus be thou to morrow great,
Thy Myrtles strew, thy Odours burn,
And meet the fav'rite Nymph in State.*

Kind Goddess, to no other Powers

We to morrows Joys will own.

Thy darling Loves shall guide the Hours,

And all the Day be thine alone.

In the next Song,

O Love, try every Powerful Dart,

To melt her Icy, frozen Heart.

(b) Exod. 23. 13. and Josh. 23. 7. (c) Murch, 1793.
(d) May, 1703. (e) June 1703.

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(f) *An amorous Swain to Juno pray'd —
 ——— The Goddels thunder'd from the Skies
 And granted his Request.*

(g) *Great Artist Love the sure Foundations laid,
 And out of me another World hath made.*

In the next Song.

*Cupid, would you exert your Power,
 And pierce the cruel Celia's Heart ; —
 — The Act in you would Godlike prove,
 To save a Wretch, else dies for Love.*

After a Collection of Smut and Nastiness, the Song concludes thus ;

(h) *These are Joys the Gods for Youth ordain.*

(i) *Venus reigns in my Breast.*

(k) *Whisper, Cupid, to my Fair ;
 Tell her gently in her Ear, &c.*

(l) *The God of Love.*

(m) *Love's Almighty Power, very often repeated in
 the Musick.*

(n) *Love saw them — — His Godhead —*

(o) *Sabina with an Angel's Face,
 By Love ordain'd for Joy.*

A little after ;

*The God of Love enrag'd to see
 The Nymph defy his Flame ;
 Pronounc'd this merciless Decree
 Against the haughty Dame,*

(p) *Grant, Jove.*

(f) July, 1703. (g) October, 1703. (h) November, 1704.
 (i) July, 1704. (k) Ibid. (l) September, 1704. (m) October,
 1704. (n) January, 1705. (o) February, 1705. (p) February,
 1705.

(q) I'm

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(q) *I'm Cupid's Warriour, i. e. listed under his Banner.*

(r) *Ye Stars that rule my Birth,*
The Man I love restore.

The next Song.

Cruel Stars, who all conspire
To blast my Love with hopeless Fire,
Set my Ormondo free.

(s) *Ye Gods I only wish to die,*

Oh, in Pity ease me.

(t) *Queen of Darknes, sable Night,*

Ease a wandring Lover's Pain.

(u) *Say, Pleasure's Goddess.*

Here we have *Cupid* ador'd as a *God* ; as one who hears and answers our *Prayers* ; as one who is most powerful ; as the *Great Creator* of the *World* ; as a *Saviour* of those who must otherwise die for *Love* ; and as one who guides us by *Inspiration*, and reveals to us what we ought to know by secret *Whispers* ; and consequently as *Father*, *Son*, and *Holy Ghost* ; and indeed I think, as all in all. Here we have him represented as *Almighty*, and the *Singer* expresth his *Respects* in *Terms* more like to a *Baptismal Vow*, than a *Song* compos'd only for *Diversion*.

Here we have *Venus* ador'd as the alone *Goddess*, *Juno* as one who thunders from the *Skies*, the *Moon* as the *Queen of Darknes*, the *Stars* and all the *Host of Heaven*, as such who rule our *Birth*, and consequently such to whom we owe our *Being* ; and the *Gods* in general, that is, all the *Pagan Idols*, as such who ought to be worshipped, prais'd and ador'd. And the *Address* (x) made to *Cupid*, consists of such *Musick* as is

(g) March, 1705. (r) July, 1705. (s) August, 1705.

(t) September, 1705. (u) September, 1705. (x) July, 1704.

grave and solid, more like to that of our *Cathedrals* than that which is usually set for the *Play-house*.

This is the *Musick* of a Nation professing *Christianity*, and pretending to be the most reform'd of all. And if we look farther into the *Monthly Collections*, we may meet with more to the same Purpose. There *Cupid* is (d) pray'd to, as (e) the *God of Love*, and as (f) a gentle Being to instruct us. There he is (g) own'd as a *God*, and (h) reigning on his *Throne*, who (i) hath a prevailing *Power*, with (k) whom it is in vain to contend. There he is represented as (l) the mighty Conqueror of *Hearts*, one whom (m) no *Power* can withstand, but he rules the *World*, and all things therein, and one (n) who sits, like *Christ Jesus* at the *Day of Judgment*, to pass *Sentence*, and reward every *Man* according to his *Deeds*. The *Hymn* in his *Praise* consists (o) of *Scripture Language*, and therefore the *Beginning* must not be omitted.

*Hail to Love, and welcome Joy,
Hail to the delicious Boy.*

Here we have also *Apollo* spoken of as (p) a *God*, and the *Delian God*. Here *Venus* is (q) implor'd, as a *Deity*, and the *Queen of Beauty*. Here *Bacchus* is acknowledged as (r) the *God of the Vine*, and as (s) one who gives the only true *Pleasure*. One *Expression* may give the *Reader* a *Taste* of the rest.

(t) *I'll offer all my Sacrifice
Henceforth to Bacchus Shrine:*

-
- (d) August, 1706. (e) December, 1710. (f) March, 1708.
(g) January, 1707. (h) July, 1707. (i) March, 1707.
(k) January, 1706. (l) December, 1708. (m) January, 1709.
(n) June, 1706. (o) July, 1707. (p) December, 1710.
(q) November, 1707. (r) April, 1708. (s) August, 1707.
(t) December, 1708.

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*The merry God ne'er tells us Lies,
There's no Deceit in Wine.*

Accordingly in these Songs, (u) the Liquor is reckon'd to be divine. *Drunkenness* is often (x) commended, or at least the *Revellings* of a jovial Company, and to equal it with the Joys of Heaven, the *Drunkard* is said (y) to find all that he can wish for in a *Glass*. And the Character given of *Wine* is, That

(z) *This alone true Pleasures can give,
Since 'tis the jolly Toper that knows how to live.*

Nay, to go farther yet, this very *Vice*, which was formerly reckon'd the greatest *Scandal* and *Shame* to the female Sex, is now (a) represented as a Qualification and an Accomplishment; and to promote it among them, here are Variety of (b) *Healths*, the Words fit for the *Ale-house*, but the Notes usually fitted for the *Ladies*. According to this Scheme of Education, the utmost Aim is to qualify *Miss* for the *Tavern*, if not for a worse Place: and if she hath learn'd to take off her *Glass*, with a fine Air, and knows how to divert the Company with *Songs* fit for the Occasion, she cannot fail to become the *Toast* of the Town, and to be admir'd by all for her rare Performance.

(u) November, 1709. (x) January, 1704. December, 1707. January, 1707. June, 1708. November, 1709. February, 1709. September, 1709. February, 1710. March, 1710. April, 1710. *twice*. May, 1710. June, 1710. July, 1710. (y) April, 1710. (z) July, 1710. (a) July, 1710. (b) January, 1704. March, 1704. August, 1704. July, 1706. September, 1706. December, 1707. February, 1707. April, 1707. *twice*. June, 1707. April, 1708. June, 1708. July, 1708. *twice*. October, 1708. December, 1709. February, 1709. May, 1709. June, 1709. July, 1709. October, 1709. February, 1710. May, 1710. June, 1710. August, 1710. *twice*.

I am not for lessening the Merit of any brave Hero of this Age, and readily own that there is a Respect which ought in Justice to be paid to such, who faithfully serve the Government ; tho' I think, that there is a much better Way for a *Young Lady* to express it. What hath she to do to drink *Healths*, or learn such *Songs* as are design'd for this Purpose ? Or what is any Person the better for such a Practice ? To drink a Health to the *Church of England* is no Sign that we are true *Sons* of that *Church*, since she doth not require such an Acknowledgment, but presses Sobriety upon us. To drink an Health to the *Queen*, whilst we spend the Money that should pay the *Taxes* and support her Government, is no true Sign of a good *Subject*. To drink a *Health* to any other doth too often increase the Sin of *Drunkenness*, and it adds nothing to the Health of another, whilst we thus destroy our own. And tho' these things may be inoffensive in themselves, yet we should not be either the worse *Christians* or *Subjects*, if we laid them wholly aside ; neither would the *Poets* and *Musicians* be less esteem'd, if they employ'd their Fancy another Way.

To proceed ; Here the *Liquor* (c) must be accounted divine, and *Drinking* commended as bringing with it (d) Joys above Measure. And tho' St. Paul blames that Expression, (e) *Let us eat and drink, for to morrow we die*, and plainly tells us, lest we should be deceiv'd, that such *evil Communications will corrupt good Manners* ; yet they (f) droll upon Sobriety, and enlarge (g) on that Inference which the *Apostle* cautions us to avoid, as if they resolv'd in despite of all Admonitions that no Method to encrease Debauchery should escape them : and they (h) insist on it in such a Manner,

(c) November, 1709. September, 1707. (d) Ibid.

(e) 1 Cor. 15. 32, 33. (f) November, 1708.

(g) September, 1706. July, 1707. (h) July, 1710.

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that the *Ladies* as well as the *Clowns* may be infected, and their *Manners* corrupted by such *Communications*.

I have shewn the *Reader* how the *young Ladies* may be taught to express their Veneration toward the *false Gods* of the *Heathen*. If they have a *Mind* to sing an *Hymn* in Praise of the *Devil*, and Defiance of *God*, there is (i) an *Hail Powers beneath* composed for their Use, inserted in these *Collections*, and set to *Musick* with Notes like a *supplicatory Anthem*. All this is very different from the *Respects*, which are shewn to the *True God*. When they speak of him, they alter their *Style*. There is no such *Attribute* given to the *Christian* as to the *Pagan Deity*; and no *Person* in the ever *Blessed Trinity* hath such *Epithets* bestow'd on him, as are freely bestow'd on *Cupid*.

The Veneration which they have for the *true God* may be seen in a few *Instances*.

First, In undervaluing of his *Majesty*.

(k) *If the valiant Eugenius his Praise you refuse,
What Hero on Earth, or what God will you chuse?*

Here we may see how the *Poet* forces his *Wit* into *Profaneness*, when he might so easily have avoided it, and the dull *Fade* is spurr'd into the *Lake* against her *Inclinations*.

Secondly, In undervaluing of his *Providence*, and reflecting upon it. *Man* was made after the *Image of God*, and therefore was the *Glory* and *Wonder* of the *Creation*. How gratefully this is acknowledg'd, may be seen in (l) a *Song* upon a *Lap-dog*.

*How willingly would I resign,
And quit my nobler Form for thine?
Forego my Reason, all to be
A little pretty Cur like thee!*

(i) November, 1704. (k) September, 1706. (l) March, 1708.

Thus when a Lover dotes upon his *Mistress*, and thinks that he cannot obtain her, then God is also blam'd, and his all-wise and wonderful *Methods* in the *Creation* is call'd in question.

(m) *Why was Celia made so fair?*

Why, ye Powers! did ye bestow

So much Bounty here below?

Why so many Charms in one,

And yet to be possess'd by none?

And tho' the *Scriptures* express the *Justice* of God in such Terms, which may raise in us the greatest Esteem and Adoration; yet here the direct contrary is as positively asserted, that

(n) *Heaven is partial.*

Thirdly, In exposing of *Marriage*, the Ordinance which God hath appointed to prevent *Fornication*, and taking occasion from thence to (o) burlesque the *Scriptures*, ridicule the Expressions in our *Liturgy*, and scandalize the *Clergy*.

And *fourthly*, In undervaluing the Joys of *Heaven*, in comparing other things of small Value therewith. I need not transcribe what I have already mention'd, and shall add but one Instance.

(p) *Our Ordinance Board such Joys doth afford,
That no Mortal more can desire.*

This is a Specimen of the good *Divinity* which the young *Ladies* may learn from these excellent Songs; I shall now add their curious *Morality*. This must be fine,

(m) April, 1704. (n) September, 1710. (o) April, 1708.
October, 1710. (p) August, 1708.

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since it comes originally from the *Play-house*, that incomparable Nursery of *Religion* and *Virtue*, which is set up for *Reformation of Manners*. Accordingly here we have *Fornication* and *Adultery* exalted to the Skies, and a *Christian's Happiness* made to consist in gratifying his Lusts without Distinction. But if *Cupid* and *Venus* are not sufficient, let (q) *Bacchus* be implor'd to fill the sprightly Bowl, and then the Votary shall be eas'd of all his Troubles.

But to proceed, when People knew not the right Method of Education, *Swearing* and *Cursing* before young Ladies was reckon'd a Breach of good Behaviour, and therefore a civil *Atheist* would forbear it. Mr. Collier tells us, (r) that this Custom in his Time seem'd to go upon this Presumption, that the Impressions of Religion are strongest in Women, and more generally spread. And that it must be very disagreeable to them to hear the Majesty of God treated with so little Respect. Besides, Oaths and Curses were reckon'd a boisterous and tempestuous sort of Conversation, generally the Effects of Passion, and spoken with Noise and Heat. *Swearing* and *Cursing* formerly look'd like the Beginning of a Quarrel, to which Women had an Aversion; as being neither arm'd by Nature, nor disciplin'd by Custom for such rough Disputes. And therefore a well-bred Man would no more swear or curse, than he would fight in the Company of Ladies. But lest such a Nicety or Squeamishness should spoil good Company, the Ladies themselves are taught to swear and curse like so many Grenadiers; and that not only when they are in a Heat and a Passion, but when they are sedate, and it passes for Diversion. Accordingly in these Songs, the Name of (s) the Lord, and (t) our God is sometimes taken in vain. Sometimes they swear (u) by God, sometimes (x) by the Wounds of Christ, sometimes (y)

(q) June, 1703. (r) Short View of the Stage, p. 59.

(s) August, 1708. (t) August, 1708. (u) November, 1710.

(x) August, 1708. and November, 1708. twice. (y) December, 1710.

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by the *Hooks* or *Nails* that fastned him to the Cross, sometimes by (z) their *Souls*, sometimes by (a) their *Faith*, or good *Faith*, sometimes (b) by their *Troth*, and sometimes by (c) *all that's good*, and sometimes by (d) a *Kiss*, (e) by *Jove*, and (f) by *Bacchus*.

Sometimes they are taught to curse that (g) the *Plague*, and (h) the *Pox* may light upon, or take other Persons or Things, that (i) they may be damn'd, and (k) the *Curse* may light upon their Friends. Sometimes they wish of others, that (l) the *Devil may take them*, and on such an Occasion the *Composer* to carry on the Design hath taken care that (m) the Word *Devil* shall be repeated four times by the *young Lady*, as that wherein the *charming Musick* consists, thereby to wear off the *Horror*, which such an Expression should leave on another Occasion. And at another time they wish that they themselves might (n) be *struck dumb*, which indeed would be a *Mercy*, unless they imploy'd themselves better than in learning such Songs. In (o) one Song there is this Expression, *Curse on the Unbeliever*, thereby burlesquing the *Scripture*, and making the Nature of *Faith* to consist only in believing the brave Exploits of the *Duke of Marlborough*. Now tho' this *Curse* may reach but a few; yet there is (p) another, which takes in a greater Number, and cannot but be very diverting, when it comes from a *Lady's Mouth*, it being an Expression, wherein her own Sex is so nearly concern'd.

(z) November, 1710. (a) August, 1708. January, 1706.
 Anno 1704. *A Mock Address to the French King.* (b) September,
 1709. (c) December, 1705. (d) May, 1708. (e) April, 1706.
 May, 1708. (f) November, 1709. (g) November, 1710.
 (h) November, 1708. August, 1707. twice. December, 1709.
 February, 1709. April, 1710. August, 1710. (i) November,
 1709, twice. (k) March, 1709. (l) April, 1706. (m) April,
 1706. (n) August, 1708. (o) August, 1704. (p) December,
 1704.

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I wish Unhappiness on all (Men)

Who whiningly perplex

Themselves hereafter on that Score (of Love)

And may that Man be damn'd, that's more,

That ever trusts the Sex.

I shall not curse with the Poet; but it is to be wish'd, that every one, who sings such Songs, was obliged to pay for them according to the Statute against such Profaneness; and that the Composer and Poet were oblig'd to give Satisfaction to the Ladies for so horrid an Affront put upon their Sex. It is strange how any Person can sing such Words, which must one Day be repented of, or take pleasure in that, for which he must afterward be sorry. This Consideration should spoil the Musick, and render it harsh and displeasing.

Another Vice which I shall mention is *Pride*. This in Scripture is represented as (q) a grievous Crime, which God resists, which goeth before Destruction, which causeth Contention and Shame, which is hateful both to God and Man, and which formerly cast the fallen Angels out of Heaven. In these Songs the young Miss is exhorted (r) to call *Pride* to her Aid, as if it would not come fast enough of course; which in (s) another Song is represented as a Guard to prevent the Corruptions of frail Nature. One of (t) their Expressions I shall make bold to transcribe at large.

Pride,
A noble Guilt, since Angels fell,
To be like them our Heaven deny'd.

(q) 1 Pet. 5. 5. Prov. 16. 18. and 13. 10. and 11. 2. and 8. 13. Psal. 101. 5. Isa. 14. 12, 13, 14. (r) June, 1703. (s) September, 1707. (t) August, 1704.

Here is at once a triple Discharge of Artillery against *Heaven*, to storm it by Force, and dethrone the *God*, who dwells there.

First, in vindicating the fallen *Angels*; or (to speak in other Words) in excusing and pleading for the *Devil*. Such, who make *Hymns* in his *Praise*, may perhaps think themselves oblig'd to vindicate him at another time. The *Scriptures* tell us, that as for the *Angels*, which kept not their first Estate; but left their own Habitation, God reserved them in everlasting Chains under Darkness, unto the Judgment of the Great Day. Now, what was all this for? If we will believe the Poet; it was a noble Action which they did, and consequently no Crime at all. In short; they were condemn'd for their Pride (as the Poet owns) for their Rebellion against *God*; and affecting to be like him. This is the Poet's noble Action. The Horror of the Words will not admit a long Reflection, and therefore I only beg the Reader to join with me in this Petition,

From such profane and blasphemous Expressions, Good Lord deliver us.

Secondly, As the Poet excuseth the fallen *Angels*; so consequently he reflects on *God's* Justice in inflicting such a Punishment on them. They did a noble Action, and it was imputed to them as a Guilt; and they were cast out of *Heaven* for it. According to the Poet's Language, it was so noble as to deserve our Imitation, and it will be our Honour to be like them, tho' we are punish'd for it. Horrid Impiety! Are these *Songs* fit to delight us? Could the *Devils* sing according to our *Scale of Musick*, they must be oblig'd to the Poet and Composer for furnishing them with such a *Song*, since I think, that they could hardly have invented the like. It is finely worded, to comfort them in their Chains, and vindicate their past Behaviour.

The *third* Stroke in these Lines is the extenuating the Torments of the Damn'd and the Joys of Heaven, by comparing them to the Loss or obtaining of a Mistress

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strefs. What is *Hell* according to this Description? It is *to be like them our Heaven deny'd.* To be debarr'd from all sensual Pleasures and Enjoyments. According to this Account the *Blessed Angels* are in a sad Condition, *for they neither marry, nor are given in Marriage,* and are in the same State with the *Devils.* If we believe the *Poets*, then notwithstanding the different Notions in *Scripture* to the contrary, they are both deny'd *Heaven* alike. And what is *Heaven*, according to the *Poet*? It doth not come up to the *Turkish Paradise*, to be enjoy'd after Death. The *Poets* teach the young Ladies that they should not wait so long. They tell them of a quicker Passage to it. Enjoy your Pleasures; gratify your Lusts and Passions, and you are in *Heav'n.* Live like Brutes, and you are the Glory of your Sex. This is admirably well suited to destroy the *Scripture* Notion of *Good* and *Evil*, together with the Notion of *Virtue* and *Vice*; and the *Poets* may quickly deprive *God* of his *Deity* and *Authority*, and even of all Respect, if they can but prove him a Liar.

That the Design of these *Songs* is wholly to extirpate all Sense of *Religion* and *Honesty*, to banish all serious Thinking and Reflection, and wholly to lull the Conscience asleep, is evident from what hath been already mention'd, and therefore I shall only add two more Expressions to the same Purpose.

(u) *Womens Souls, that live by Rules, are Fools.*

(x) *How happy are we
That from Thinking are free,
That curbing Disease of the Mind!*

In short, if we look only into the last Year's *Collections*, and omit all those things which are already mention'd, we may farther observe, That the *Ladies*

(u) August, 1708. (x) December, 1709.

M

may

may the better be taught how to ridicule the *Scripture* Expressions of *Damnation* and *Atoning* for our *Transgressions*, they are ridiculously used in (y) the Revelings of an *Ale-house*; That they may slight and despise the Vengeance of *God*, the Word (z) *damn'd* is put into their Mouths on trifling Occasions; That they may have no Value for the Joys of *Heaven*, a *Sonata* is (a) styl'd, a thing divinely rare; and that they may have as little Fear of the *Devil*, or his Suggestions, (b) his Name is us'd for Mirth and Diversion.

I have shewn how useful our present *Musick* is likely to prove for the Advancement of *Religion* among the young *Ladies*. I shall now present the *Reader* with the *Good Manners*, which may be learn'd from it. *Fine Language* is a great Improvement, and very much talk'd of. The *Musicians* teach it to the *Ladies*, and therefore will, no doubt, oblige them with such Words as are extraordinary. I shall omit their rude and scurrilous (c) treating of the *Universities*, and the Education there. If the *Ladies* please to complement their own Sex in the same Language, they need not wait (d) a *Song* calculated for that Purpose.

How vain and false a Woman is,

Is every Day perceiv'd;

Yet such th' Inchantments of the Fair,

And Men such silly Ideots are,

They daily are believ'd.

Frequent Examples sure might serve

To keep us in our Sense;

But Hell and they such Trains have laid,

That we can ne'er be wiser made,

But at our own Expence.

(y) April, 1710. (z) February, 1710. April, 1710. (a) December, 1710. (b) November, 1710. (c) November, 1709. (d) December, 1704.

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The rest of the *Song* hath been (e) already transcrib'd, and needs no Repetition. One Sight of the Monster is enough. But if the *London Ladies* (who in this Respect have an extraordinary Advantage, are willing to oblige their Mothers with a *Song*, they can soon have a Compliment ready, which must be thought well worth the Money bestow'd in their Daughters Learning.

(f) *How happy's he that weds a Wife
Well practis'd in the London Life?
For London Wives coquet by Rule,
Discreetly please the Man they fool.*

Thus we see that neither *Religion* nor *Manners* can set any Bounds to our Poets, and no *Song* is so bad, but a *Musician* can be found, who will without scruple set a *Tune* to it. And therefore until these Irregularities are reform'd, all that Mr. *Collier* and others have written against the *Play-house* may be equally apply'd to our present *Musick*. The whole *Collection* of *Songs*, if they were printed together without Repetitions, might be leisurely read over in less than two Hours time; so that the Reader may guess how much our *Musick* wants to be reform'd, when in so little a Quantity there are found so many Irregularities. There is not one *Song* in Ten free from Exceptions. I have been large in the Quotations, that I might not be tax'd for saying what I could not prove, or censur'd for quoting them imperfectly and by halves. But tho' I might have added more; yet I fear, that I have trespassed upon the Reader's Patience, and therefore crave his Pardon, which if he is pleas'd to grant, I shall have no Occasion to offend again in the same nature.

I shall now for a *Conclusion* of this Chapter go back into the last *Century*, and give the Reader a Taste of an

(e) At the last Reference, (p). (f) March, 1705.

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Ode upon the Death of Mr. *Henry Purcel*, printed in the Year 1696, set to most incomparable *Musick* for the Occasion by Dr. *Blow*, wherein he hath shewn the *Judgment* and *Ingenuity* of a most compleat Artist, and to his greater Credit left out one *blasphemous Epithet*, and inserted another less offensive, by calling Mr. *Purcel* the *matchless Man*, whereas instead thereof the Poet had twice call'd him the *Godlike Man*. This is a Piece of Modesty peculiar to himself, for which he deserves the Character of,

Rara avis in terris, nigroque simillima cygno.

But to return from the *Musician* to the *Poet*. If ever he will be serious, certainly it must be on such an Occasion; and if the Thoughts of Death, and that which follows after cannot prevent such profane Extravagancies, there is nothing that can.

In the Beginning of this Ode the Poet goes on according to the usual Fancy, in comparing of every thing with God, and the Joys of Heaven, that the Hearer may entertain mean Thoughts of both. Here the *Nightingale* is describ'd with her *heavenly Notes*, and Mr. *Purcel* is twice called the *Godlike Man*. The End of the Ode is more remarkable, and therefore I shall venture to transcribe it at large.

We beg not Hell our Orpheus to restore;

Had he been there,

Their Sovereign's Fear

Had sent him back before.

The Power of Harmony too well they knew;

He long e'er this had tun'd the jarring Sphere,

And left no Hell below.

According to this Description the Torments of the Damn'd are very inconsiderable, since they may be allay'd, or wholly remov'd by such *Musick* as we have

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in this World. And indeed as it is now manag'd, it may properly be reckon'd the Joy of Devils, and the Grief of Angels.

*The heav'nly Quire, who heard his Notes from High,
Let down the Scale of Musick from the Sky :*

*They handed him along,
And all the way he taught, and all the way they sung.*

According to this Description our *Musick* on Earth excels that of the *Angels* in *Heaven*. They are fitter to be taught their *Gamut*, than to vie with our *Masters*: And there is this Reason for it; their *Musick* consists of single *Hallelujahs*; but we have a full *Composition* of *Smut* and *Profaneness*.

*Ye Brethren of the Lyre, and tuneful Voice,
Lament his Lot.——*

And why? Because it is a sad, dull and melancholy Place, to which he is gone. This is the *Poet's* Description of *Heaven*.

*——But at your own rejoice.
Now live secure, and linger out your Days,
The Gods are pleas'd alone with Purcel's Lays,
Nor know to mend their Choice.*

The *Poets*, *Composers*, and *Musicians* need not now be apprehensive of going to *Heaven*. I doubt that there is too much Truth in this Expression; tho' there is little Cause to be secure when they think on it, or to rejoice at it.

C H A P. VIII.

The ill Consequences of such profane and immodest Songs.

AS the late *Songs* of all sorts among us are vicious and profane in the highest Degree; so the natural Consequences of them are as dreadful.

First, There is Reason to believe, that it occasions the Ruin of many Thousands of *Souls*, and plunges them into everlasting Misery. Whilst so many Millions play carelessly at the Brink of the Pit, and suspect no Danger, it is impossible that many should not fall in. The *Songs* are full of deadly Poison, and the *Musick* gilds them over, that they may pass unsuspected, and more effectually destroy such as are deluded by it. It conveys through the most fascinating Pleasure of Sense, the most dangerous Impressions to the Mind, especially of young Persons, which are seldom worn off by the Addition of more Years, the Fineness of the Air still atoning for the Foulness of the Words. There is nothing therefore, which can prevent this dreadful Consequence, unless the Grace of God powerfully interposes, which it is a Presumption to expect, whilst we thus do despiht unto it. This the *Poets* own, and therefore to fill up the Number of their Impieties, are so dreadfully profane, as to turn it into Ridicule, lest the Apprehension of the Danger should make others avoid it. I shall transcribe one of their *Songs* to shew what Pains they take in searing the Conscience on this Occasion.

(a) *There's*

(a) *There's no Penal Laws that can curb me,
Whate'er I devise,
Seems good in my Eyes,
And Religion ne'er dares to disturb me.*

*No sawcy Remorse
Intrudes in my Course,
Nor impertinent Notions of Evil :
So there's Claret in store,
In Peace I've my Whore,
And in Peace I jog on to the Devil.*

These Allurements may therefore too justly be reckon'd among the (b) foolish and hurtful Lusts, which (as the Apostle saith) do drown Men in Destruction and Perdition. And therefore, as we value the eternal Welfare of our Souls, we should take the Advice which St. Peter so pathetically gives us: (c) *Dearly beloved, I beseech you as Strangers and Pilgrims, abstain from these fleshly Lusts, since they war against the Soul.*

The second Consequence of these Songs may be the pulling down of God's Judgments on this Nation for such abominable Impieties. Never was any thing of this Kind so daring and provoking. If we go on to worship the Devil, and ascribe to him the Honour which is due to God alone, how can we expect but God should vindicate his Honour in our Confusion. If these things are not punish'd by Man, it is to be fear'd that God will arise and avenge his own Cause, since we are fallen into the Times which (d) the Psalmist describes, wherein the foolish Man is daily blaspheming of God, and the Presumption of them that hate him, increaseth more and more. God hath many Ways to af-

(a) The Provok'd Wife, Page 36. (b) 1 Tim. 6. 9.

(c) 1 Pet. 2. 11. (d) Psalm 74. 23, 24.

flit us, whilst we treat him in this Manner. As he hath visited other Nations with the *Sword*, the *Famine*, and the *Pestilence*; so these things should be Warnings to us to turn from our *Sins*, lest *God* should turn his *Mercies* into *Judgments*. If we are (e) such *Fools* who make a *Mock* at the greatest *Impieties*, we may justly fear that (f) *God* will laugh at our *Calamity*, and mock when our *Fear* cometh; that at such a *Time* we may call upon him, when he will not answer; and we may seek him early, but we shall not find him, because we hated *Knowledge*, and did not chuse the *Fear* of the *Lord*. *God* hath formerly threaten'd (g) that he would turn the *Feasts* among the *Israelites* into *Mourning*, and all their *Songs* into *Lamentation*, and there is as much Cause for him to deal with us in the same Manner. The fiercest of his *Judgments* may (h) begin at his *House*, and among those who profess his true *Religion*; and the *Fire* of his *Jealousy* may burn at his *Altar*. We are almost the only *Persons*, (i) whom he hath known among all the *Families* of the *Earth*; and therefore may more justly punish us for our *Iniquities*. How can we expect that *God* should be at *Peace* with us, whilst we provoke him to *War*? If we suffer such *Infections* to run among the *Souls* in this *Nation*, how justly may we fear that *God* may send an *Infection* among our *Bodies*, and punish that *Part* of which we take the only *Care*. I pray *God* to divert those *Calamities*, which these our *Sins* have deserved; and beg of others, that they who desire to prevent such dreadful *Effects*, would endeavour as much as lies in them to remove the *Cause*.

Thirdly, Another Consequence of these *Songs* is the *Debauching* and *Ruining* of many *Families*. This

(e) Prov. 14. 9. (f) Prov. 1. 26, &c. (g) Amos 8. 10.

(h) 1 Pet. 4. 17. (i) Amos 3. 2.

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Argument may teach Parents to beware of them, as they value the happy Setting of their Children in this World, and would prevent the Shame which too often attends such Temptations.

For the Proof of this, let us consider the Force of *Musick* in general, to enflame the Passions. In this Respect the *Songs* are like *Gun-powder*, and the Notes like so many Sparks of *Fire* design'd to kindle it. The Manner how the *Sounds* are convey'd to the Ear is unintelligible; but the Force of *Musick* is more wonderful than the Conveyance, especially of a Consort. It (k) strangely awakens the Mind. It infuses an unexpected Vigour. It makes the Impression agreeable and sprightly, and seems to furnish a new Capacity, as well as a new Opportunity of Satisfaction. It raises and falls and counterchanges the Passions at an unaccountable Rate. It changes and transports, ruffles and becalms, and almost governs with an Arbitrary Authority, and there is hardly any Constitution so heavy, or any Reason so well fortified as to be absolute Proof against it. There are some swift *Notes* and *Leaps* in a *Sonata*, especially in the upper Part, which shall almost command a Laughter. There are also slow Movements, with Variety of *Discords*, which shall bring down the Mind again into a pleasing *Melancholy*, and all this shall happen frequently in the *Playing* over of the same *Tune*. Now if the bare *Musick* can so transport us, what can we expect when fine *Voices* are added to the *Instruments*? when the Words are wanton, when the whole *Musick* is light and airy? when the Passions are let loose before-hand, to receive its Influence, when the Ear comes to such an Entertainment like a hungry Palate to a Feast, with a Design to be gratified; and when the Hearer resolves to lay aside all manner of Care, Business, or Thought of Religion,

(k) Collier's *Essay on Musick*.

until the *Musick* is ended. *Simpson* gives us this Direction, (l) *When you compose Musick to Words, your chief Endeavour must be that your Notes do aptly express the Sense and Humour of them— If they be light, pleasant, or lively, your Musick likewise must be suitable to them. If then Ulysses durst not trust himself with the Siren's Voices, why should not we apprehend Danger in our modern Amusements?* He knew that if he had not wax'd up the Ears of his Companions, his *Philosophy* had been quite spoil'd, and they had been all destroyed; and certainly our modern *Compositions* are as dangerous as any among the *Antients*. Our present Masters bend their whole Skill to improve only that Part of it which is light and airy, and therefore, in this Respect, most offensive and hurtful. I know, it is usually affirm'd, that the *Greeks* were the greatest Masters this Way of any in the World: But I really believe that they never arriv'd to the Perfection of this Age, especially in doing Mischief with a *Science*, which was intended for our Good. The best Way to be satisfied in this Particular, is not so much to regard the Stories father'd upon their *Musicians*, as to view the (m) *Authors* who treat of their own *Musick*. In them we may observe, that they had not an exact Notion of the Distance in their *Tones* and *Hemitones*, and if they made some greater and some less than others, (as is commonly believ'd) their *Musick* must either in many Places be out of *Tune*, or they must always close in the same *Key*. The *Chromatick* and *Enharmonic Scales* (as contriv'd by them) were utterly immusical. They had also seven *Moods* or *Ways* of *Composure*, two of which are indeed harmonious, namely, the *Dorion*, which answers to our *Flat Key*; and the *Hypophrygian*, which answers to our *Sharp Key*,

(l) *Compendium of Musick, Page 114.* (m) *Arifonenus, Euclid, Nichomachus, Alypius, Gaudentius, Bacchius, Aristides Quintilianus, Martianus Capella, and Ptolomy.*

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the other *five* are inharmonical, and three of them most wretched. Besides, they had not a *Bass*, which wonderfully adds a *Grace* and *Lustre* to the *upper Parts*, insomuch that a single Part is now reckon'd as nothing. The *Concords* which they had, were without any *Passages*, like our *English Bagpipes*. This was the utmost Perfection of the *Grecian Musick*. As therefore that which is truly compos'd doth wonderfully attract the Fancy, and insinuate it self into the Soul; so that which is false must be as displeasing, and consequently fail of its End. So that since the *Greeks* had so many things imperfect in their very best *Composition*, I cannot think that they could so far prevail on the Fancy, as many imagine; and if (n) the *Heathen Philosophers* asserted, That the Force of *Musick* was very affecting, and that it commanded the *Audience*, and chang'd the *Passions* into a Resemblance of the Matter before them; we have far greater to assert the same, and take as effectual a Care as they did, that nothing should be heard but what was grave and serious. We know too well how to accommodate our *Notes* to the Design of the Words, and suit our *Bass* to humour the *Vocal Musick*. We know every *Disallowance*, and every *Relation Inharmonical*. We know where to add a bold Stroke, and where to be more cautious. We can use only those *Keys* which are known to be *musical*, and which is most proper to work upon each *Passion*. We know too well how to add a sprightly Air, and what Use to make of *Quick Notes*, or a *Division* of many to a *Syllable*; and I wish that we were as well acquainted with the solid as we are with the frothy Part of *Musick*. As therefore a fine *Sonata*, set only for *Instruments*, shall alter the *Passions* in a Minute, to be either merry or grave, as the *Composer* pleases; so I am sure, that *Notes* lose none of their Efficacy, when added to

(n) Aristoteles de Republica, lib. 8. cap. 5.

Words. And therefore as *Musick* so strangely affects the *Passions*, and (o) the *Divine Seraphick Lyre* (as it is blasphemously call'd) hath so great an Influence on the Mind; so when it is added to profane Words, there is a united Force, which entering together at the Ear, doth more irresistibly captivate the *Passions*, and too often oblige them to surrender without Discretion. This is own'd in our *Monthly Collections*, and therefore needs no farther Proof.

(p) *By such sweet Harmony we're soon betray'd
To shew the Weakness of some yielding Maid.
Musick such melting, moving Joys imparts,
It gains the speediest Passage to our Hearts.*

To apply this only to the *Love Songs*, which are taught the *young Ladies* by their *Singing Masters*. This is what they all learn, and the Subject is generally treated home, in the most tender and passionate manner imaginable. The Notes are so adapted to the Humour of the Words, as to give them a speedy Passage from the Ear to the Heart, and a fix'd Abode there. He is no *Musician*, who doth not make this the chief Care of his Composure, and he who can thus strike effectually upon the *Passions*, and in this Case do the *Devil* most Service, is reckon'd the greatest Master. Now *Love* hath generally a Party within, and when the Wax is thus prepar'd, the Impression is easily made. I am sure that a Christian stands not in need of these Allurements. He hath Business enough to curb his *Passions*, and ought carefully to watch against every thing that tends to enflame them. This sets Fire to a youthful Fancy, improves it in the Skill of Intreaguings; and when the Desire becomes absolute, it many Times forces the Oppositions of Decen-

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cy and Shame. Or if the Misfortune doth not go thus far, the Consequences are very unhappy both as to *Parents, Daughters, and Families.* Such Sorts of airy *Songs* make the *young Ladies* think betimes of *Husbands*, and are oftentimes the Cause of their *marrying* with their *Parents Coachmen* or *Servants*, even before a better Match presents. Hence arise so many stolen *Weddings*, in despite of *Parents, Guardians*, and the severest *Laws* to the contrary. A poor Man thinks it a fine thing to steal an *Heiress*, and the *young Lady* thinks it a fine thing to steal a *Husband*, and thus they are too often ruin'd together, unless the *Parents* are reconcil'd and prevent it, by putting the *Husband* into a Way to live, and advancing a Fortune without any Settlement. That *Parent* therefore, who considers what Disappointment of Relations, what Confusion in Families, and what Beggery of Estates hath risen from hence, and how effectually this Poison hath wrought, because so little suspected, cannot be too cautious to prevent the first Occasion.

Whilst *Miss* is learning her wanton *Songs*, her Modesty is too great to let her Voice be heard, much less regulated, in the Presence of any but her *Master*. For this Reason they must be both together in the *Withdrawing-Room*, and then he needs not to be inform'd, how he may improve this Opportunity for himself, if single, or for his Friend if married, in Hopes of a Reward. When *Miss* hath learn'd to *sing*, and her *Master* hath left her, she must then divert the Company, and the *Sparks* of the Town, with her fine Voice. The Cry is, That she hath learn'd, and then it is disobliging to refuse a Tast of her Skill, and her Denial doth but make them the more importunate to hear her. When she sings, it must generally be a *Love-song*; and thus she tells those things in *Verse* which would be scandalous in *Prose*. This charms the *Hearers*, and exposes her self to Temptations, which many times prove fatal to the Honour of her Family. But sup-
posing

posing the *Lady* to be *Virtuous*, yet we are not certain that all who hear her sing are so. And tho' she may command her own *Passions*, yet she is not sure to command the *Passions* which are rais'd in another. Or if the *Singers* and *Hearers* are all virtuous; yet the *Temptations* are unhappy, the *Passions* are hereby up in Arms, and there is too often a mighty Contest between Duty and Inclination. The Mind is for some time over-run with Amusements, and commonly good for nothing, after it hath been diverted with such frothy Recreations. And there are two unhappy Circumstances, which attend *Musick* in general, and causes it, when corrupted, to be capable of doing the more Mischief.

The first is, The Time when they learn, which is the Time of their Youth. This is the Time when they are most Musical, when they have no other Cares to divert their Thoughts, and encumber their Minds, and the only Season in which a Perfection in this Science can be obtain'd. They generally learn these things before the Mind can be season'd with any Sense or Knowledge of *Religion*; so that the *Devil* hath the Advantage of the first Breaking up of the Ground, to sow his Tares. They have at this Time no Understanding to discern between Good and Evil, and therefore take in all without Distinction. They are delighted with Singing, Play and Merriment, and therefore greedily catch at all these things, when nothing that is grave, solid or serious, can be admitted without Reluctancy. Besides, as for *Love*, they know not yet what it means, and therefore learn the most scandalous, smutty, *Love Songs*, and many times sing them in Company, without the least Concern, thinking them to be the most inoffensive. What then can be expected but Ruin, from such a Collection laid up in store, against the Time of Youth, in which the *Passions* are most flaming, Reason is least prevailing, and *Temptations* most frequent and prevalent.

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To this may be added the Manner of learning a *Song*. There are some things, which we hear but once, and then the Impression wears off, but a Person who sings, must be better acquainted with the Words. They must be learn'd by Heart, they must be frequently sung, sometimes in Presence of a *Master*, and sometimes alone, and it is not one *Scholar* in a Hundred, who is capable of *Singing* at first sight. These often Repetitions are like the frequent Discharges of *Cannon* against a Fort, and will in time oblige the strongest to surrender. It consumes much precious Time, which might be better imploy'd. It fills the Memory, that there is not room for better things. If better things are admitted, one contrary will expel the other, and then either the things thus learn'd must be again forgot, or there will be no Place for a Religious Thought. These things being thus admitted with Delight, will maintain their Ground, and what is thus learn'd, will be so much the longer retain'd. When we hear a *Sermon*, we hear it but once, and then the Subject is soon forgot, and I doubt, there are but few, who recollect it again: but when we learn a *Song*, we repeat it an hundred times. Thus the good Seed is neglected, whilst the Tares take deeper root, and who then can wonder, if such things should choak the Word, and render it unfruitful?

And now let us suppose that the *young Lady* is so great an Artist, as to be capable of learning a *Song* without the Help of a *Master*, her own Fancy, and the Humour of the Age, will naturally lead her to be acquainted with the new Pieces of *Musick*, as they come out. *Old Songs* are like *old Almanacks*, good for nothing; there are *new Improvements* every Day. This puts her upon buying or borrowing the *Monthly Masks of Vocal Musick*, and reading all the *Songs*, that she may pick and chuse what she likes best. In these *Collections* she is furnished every Month with new Matter for Debauchery. There is not one *Song*
in

in Ten tolerably modest. They seem to outvie each other in *Smut* and Naftiness, and I am sure that there are some *Songs* in the last Year, which in this respect exceed any in the former *Collections*: So that if what she hath already learn'd is not enough to ruin her, she may be supplied with new Matter to do it more effectually.

Fourthly, This *Musick* doth strangely promote the Interest of the *Play-house*. One is an Introduction to the other. They who have a Taste of these *Airs* at home, are willing to go thither, where they are suppos'd to hear them in Perfection. Thus there are many People, who go thither, as much to hear the *Musick* as to hear the *Plays*; however partly for the one, and partly for the other. If there was no *Musick*, there would be but few *Hearers*, and the *Actors* might look out for other Employments, or else have but a short Maintenance. As therefore *Musick* at first was designed for the *Glory of God*, and the Building up of his *Church*; so now it is us'd for his Dishonour, and the grand Support of the *Synagogues of Satan*. It is like *Cannon* taken in a Battel, and turn'd upon the *General*, to whom it did belong. The *profane Plays* debauch the Nation, and the *fine Musick* invites People thither. These are *Copartners* together, and *Confederates* in the Mischiefe, and consequently equally guilty; and what is spoken against the *Stage*, may be as truly apply'd against the *Musick*. I cannot but add (q) the Words of Mr. Collier on this Occasion. *This I must say, the Performances of this kind are much too fine for the Place. 'Twere to be wish'd, that either the Plays were better, or the Musick worse. I am sorry to see Art so meanly prostituted. Atheism ought to have nothing charming in its Retinue. It is great Pity Debauchery should have the Assistance of a fine Hand to whet the Appetite, and play it down.*

(q) Short View of the Stage, p. 278.

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Fifthly, This *Musick* doth by degrees wear off a Sense of *Religion*, make Men light and airy, and mind nothing of a future State. I am not acquainted with the modern *Composers* of the Age, and therefore cannot give the Character of their *Morals*; but if the *Lion* may be known by his *Paw*, or their *Conversation* by their *Notes*, the most of them are full of *Noise*, *Rattle*, *Hurry*, and *Rhodomontado*, and there is very little *Solidity* to be found in any; neither should I wonder, if some grow melancholy, and others distracted. I know of no Remedy, but a Sense of *Religion*; and whilst the Mind is thus clog'd with other things, there is no room for a good Thought to intervene. That which is most natural, will take root deepest, and thrive longest. Our *Memories* are not infinite, and therefore the fuller they are of *Vanity*, the less they can contain of true *Piety*. Our *Blessed Saviour* tells us, (r) that *no Man can serve two Masters*, for either he will hate the one, and love the other; or else he will hold to the one and despise the other. Ye cannot serve God and Mammon. This is evident from common Experience. How many do only use *Musick* to silence the Noise of their Cares, and make themselves less sensible of the Troubles which attend this Life. How many use *Musick* to allay their Sorrow for Sin, to drown the Noise of Conscience, or divert a Religious Thought? *Musick* is now us'd as an *Antidote* against *Melancholy*, and in some Cases may be proper; but if we are not very cautious, or if we admit such Songs as are profane, they will lay all serious Reflections asleep, and strangely bewitch the Soul, so as to mind nothing else. There is a strange Pleasure, not only in hearing the *Performance*, but even in the Study of the *Mathematical* Part thereof, in viewing of Scores, and composing of Tunes, and these things are like Fire or Water, good Servants, but bad Masters. They are fine Diversions, but oftentimes unhappy Allure-

(r) Mat. 6. 24.

ments, and if we bestow more Time upon them than is absolutely necessary to refresh the *Soul*, when tir'd with other things, we shall find our selves streightned for want of Time, to discharge such Duties as are more material.

But the Consequence of our *Songs* in reference to *Religion*, will be more evident, if we take a view of the meaner sort of People in all Parts of the Nation, among whom there are such an innumerable Parcel of *profane* and *immodest Songs* and *Ballads* dispers'd, set to such *Musick* which is suitable to their Capacity. It is lamentable to see that dreadful Ignorance, which is among them. There is little Sense of *Natural Religion* in many, and less of that which is reveal'd in most. There is such a *Corruption* in their *Conversation*, that nothing seems *diverting*, but what is *obscene*. I shall not determine, whether their Tempers are made so, or whether their natural Tempers are increas'd to a higher Degree by such *Songs* as swarm among them. Take it either way, the Consequence is bad enough. We see, how fond they are of these Amusements; and that which is most filthy is most pleasing among them. Besides, it makes all Endeavours for their Amendment ineffectual. Their Hearts are full of Vanity, so that there is no room for a serious Thought to enter, and they are so imploy'd in that which is evil, that there is no Leisure to think of that which is good. The Society for promoting of Christian Knowledge endeavour'd to prevent this by a due Care to distribute pious Books, *gratis* among the poorer sort of the Nation; but the Ground was full of *Tares* grown up beforehand. They learn'd from that Experiment, that *Piety* must be begun among the younger sort, before those other Things are learn'd; and that until these *Weeds* are rooted out and fully destroy'd, they will infallibly choak the good *Seed*, and render it unfruitful.

There is another Effect of this *profane Musick* too evident to be omitted, *viz.* the taking off our Thoughts

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Thoughts from that *Musick* which is really *divine*. Since *Songs* have been so much in fashion, *Psalms*, *Hymns* and *Anthems* are kick'd out of doors. And since our late *Songs* have been so horridly *profane* and *blasphemous*, nothing else can be approv'd of; which I take to be the great Reason, that Dr. *Blow's* most excellent Compositures of this kind met with so cold a Reception, as wholly to discourage him from printing the *Divine Musick*, *set Services*, and *Anthems*, which he intended. The *Subjects* he chose were the most modest and inoffensive, which our lewd Age afforded, and therefore disliked, tho' twas truly said of the *Musick*,

—————(s) we see
Whole Reams imprinted, not one Note like thee.

While the *Jews* of old had their *Musick* in the *Temple*, I really think, that they desir'd no other *Diversion* of this kind. It was thought sufficient to charm the Ear with the *Praises* of its *Maker*, and the only Melody was their *Hallelujahs*. They knew nothing of the *Fancies* and *Inventions* of *Greece*. There was no *Theater* among them, nor any of those *dangerous Amusements* to be met with. For this Reason our *Saviour* and his *Apostles* throughout the *New Testament* say nothing of their *Musick*, but what seems rather to commend it. They all join'd together to sing (t) an *Hymn* at the time of the last *Passover*. When (u) *Paul* and *Silas* were in the *Stocks*, they diverted themselves with *Singing*; but it was with *Singing Praises to God*. Such a Subject seems design'd both for their private and publick *Recreations*. Accordingly St. *James* gives a Direction to be always observ'd, (x) *Is any Man merry? Let him sing Psalms*. St. *Paul* (y) shews us our Duty in

(s) Mr. Brown, Organist of Christ Church, in his Poem prefix'd to Dr. Blow's *Amphion Anglicus*. (t) Matt. 26. 30.

(u) Acts 16. 25. (x) James 5. 13. (y) Coloss. 3. 16.

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publick. *Let the Word of Christ dwell in you richly in all Wisdom, teaching and admonishing one another in Psalms and Hymns, and spiritual Songs, singing with Grace in your Hearts unto the Lord.* And he also gives us a Direction for our private Musick, that (z) we should be fill'd with the Spirit. *Speaking to our selves in Psalms and Hymns, and spiritual Songs, singing with Grace in our Hearts unto the Lord.* This they practis'd so well in private, that they were willing afterward to shew their Skill in the publick Assemblies, tho' not in a regular Method; and this the *Apostle* blam'd, that (a) *when they came together, every one of them had a Psalm.* However we may observe, that when the *Jews* had nothing of light and wanton Musick, that which was grave and serious continu'd in Esteem. But when the carnal *Israel* began to indulge themselves in those Pleasures; which the spiritual knew nothing of, then their Zeal for singing to the Praise and Glory of God, did daily decline.

But the History of Musick in our own Nation will furnish us with a most remarkable Account of this Nature. The most antient Musick, which pretends to any thing of Art among us, is our Cathedral Service. This was at least cotemporary to the Cathedrals themselves, if not with the first Planting of Christianity among us. After this we receiv'd the Psalm Tunes from foreign Countries in a single Part, which was call'd the Tenor, and I suppose that at that time our Cathedrals themselves had no Consort. As soon as the Excellency of a Consort was known, our Forefathers took a more particular Care to apply it to Divine Musick, and our Cathedrals were quickly improv'd thereby. The next Care was for the Singing of Psalms in Consort throughout the Nation; and accordingly such Persons who had Skill in Composition, added three

(z) Ephes. 5. 18, 19.

(a) 1 Cor. 14. 26.

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other *Parts* to the *Tenor*, or *single Tunes* of the *Psalms*; some of which were first printed with the *Authors Names* by *Parsons*, and after that a far greater *Collection* was made by *Ravenscroft*. These things being thus settled, the next Care was, that the Nation might be furnished with *Divine Hymns*, that they might praise God, either together in a *Consort*, or at home by themselves, several of which were set to *Musick* by Sir *William Leighton* and Dr. *Campion*. The Design of this Care is fully express'd in the *Title* to the *Psalms* in *English Meter*, namely, *to be sung by the People in Churches, and also in their private Houses, for their godly Solace and Comfort, laying aside all ungodly Songs and Ballads, which tend only to the nourishing of Vice, and corrupting of Youth.* Musick being thus devoted to the Service of God, he was pleas'd to manifest his Approbation thereof by a wonderful Improvement of this *Science*, and giving us a better Skill in *Composure* than we formerly had. This is evident from *Morley's Introduction to Musick*, and especially from Mr. *Elway Bevin's Collection of Canons*, as well as from the *Musick* of those Days compar'd with the former. God having thus improv'd their Skill, they thought it their Duty to return a suitable Acknowledgment in using the same to promote his Worship; and the present Age (if we were not ungrateful) might own it self oblig'd to Dr. *Gibbons*, Dr. *Rogers*, Dr. *Child*, and others, for their full Services, and their excellent, solid, and grave, as well as harmonious *Anthems*, consisting of several *Canons*, intermix'd with other Variety, which are sung at this time in most of our *Cathedrals*. While the good Seed was thus sowing, the Enemy was not wanting to cast in the Tares among it. He knew, that if he could corrupt this *Science*, he might enlarge his *Kingdom of Darknes*, or at least in a great measure prevent a Conquest. Accordingly we quickly hear of *Songs*. These at first were sober and modest; but they were soon succeeded by others, which were lewd and profane. However our *ancient*

Musicians endeavour'd to counterplot even this Device of *Satan*, by composing easy *Tunes* to such pious Words, which might be disperſed throughout the Country, and were known by the Name of *Chriſtmas Carols*. The Subjects, which they treated on, were ſome of the principal *Feaſts* of our *Church*, ſome Parts of the *History* of our *Bleſſed Saviour*, or elſe ſome pious *Precepts* and *Ejaculations*. But theſe things were too ſoon laid aſide, and the *Interest* of *Satan* daily increas'd. This might plainly ſhew us the fatal and almoſt irrecoverable Conſequence of tolerating the leaſt *Abuſe* in *Musick*. However, there were ſtill ſome Attempts to regain the Ground, which had been loſt. *Dr. Child* printed a *Book* containing twenty ſhort *Anthems*, which he had compos'd to Words taken out of the *Pſalms* in Proſe. The two Brethren *William* and *Henry Lawes* printed ſeveral excellent *Tunes*, which they had ſet to a new *Translation* of the *Pſalms* in Verſe. They being dead, *Richard Dering* printed a *Book* of twenty five very fine *Anthems*, but all in *Latin*, ſome in two, and others in three Parts, all of them except one being of his own *Compoſing*. After this *Mr. John Playford* printed a *Volume* of *Anthems* in the Year 1674, ſome in *Latin* and ſome in *English*. When theſe Endeavours were uſed to employ this Skill to the *Service* of *God*, *God* was pleas'd to bleſs the ſame with a wonderful Improvement, by the indefatigable Pains of *Dr. John Blow*, and *Mr. Henry Purcel*, and accordingly the *Fiſt Fruits* hereof were render'd to him as an Acknowledgment in thoſe excellent *Hymns* call'd *Harmonia Sacra*, which were ſo juſtly admir'd, that in a little time they were follow'd by another Part not inferior to the fiſt. And now, when we might have expected *Divine Muſick* to thrive, it languiſhes on a ſudden. The *Humour* of the Age is turn'd from every thing that is ſolid to that which is vain, and our grave *Musick* vaniſhes into *Air*. In the *Primitive Church* (as *St. Paul* ſaith) every one had a *Pſalm* or an *Hymn*, but now the Expreſſion is only, *Sing us*

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a Song. When the *Children of Israel* were carried into Captivity, the very *Heathen* desir'd them to sing one of the *Songs of Zion*; but should a Man before profess'd *Christians* attempt to sing such Words as are divine, he would be ridicul'd for his Pains, and thought not fit for any Company. For this Reason, when there was an Attempt made for a Supplement to the second Part of the *Harmonia Sacra*, there were but two Hymns printed in the same; neither do I know of any which lately met with Encouragement, except *The Divine Companion*, which was printed anno 1701, consisting of easy Hymns and Anthems for the Use of the Country, which now bears a third Edition, in which many Tunes are added, which gives us some small Hopes, that *Divine Musick* may be again reviv'd.

However, when it was sunk so low, Mr. Cavendish Weedon of *Lincolns Inn* endeavour'd to raise it, and for that End form'd a Society to sing Hymns and Anthems, and speak other Poems and Orations upon some of the Attributes of God, hoping that by this means some other Way might be found out to fix it upon a better Foundation. But this Project soon fail'd. The Play-house had got the Ascendant, and crush'd all that stood in Opposition. Soon after this began the *Monthly Collection of Vocal Musick* mention'd in the two former Chapters; and from that time to this (excepting the last Edition of the *Divine Companion*) we have neither Hymn nor Anthem printed. We have frequent Songs in praise of the Devils, and in vindication of their Fall; but nothing in praise of God, or to magnify our dear Redeemer, except what is design'd for young Beginners. Nay, there seems a farther Design than all this in our present Composure, namely, by Notes newly invented to destroy the Knowledge of the old, that such who learn our present Songs may be as far to seek in our antient *Divine Musick*, as if they knew nothing at all. The common Notes in our Church Musick are Minims and Semibreves; instead of these we have Crotchets, Quavers,

vers and *Semiquavers*: And as the quicker Notes increase, so the Design of the *Composers* is, that the other may be sung so much the slower, and consequently make the *Antient Musick* seem dull and heavy, which of itself is of a far different Nature. For this Reason they tell us, *Musick is improv'd ; away with the old, it's good for nothing.* Thus nothing is admir'd but what is new, and nothing hath the Air of a *new Composition*, but what is *profane* or *lewd*. I doubt not but the *set Services* of *Gibbons*, *Rogers* and *Child*, may stand the Test, for Truth of *Composition*, (and perhaps for *Air*) with our modern *Composures*. The *Superstructure* which they build upon the *Bass*, is firm if not fine. They have shewn us the Way to improve our *Musick*, and had we taken their *Solidity* with our *Air*, our *Songs* might have been better, and our *Composure* not worse. However, since the Fineness of our *Musick* is so much cried up by its present Admirers, I think it the more necessary to give the Reader some Account of it in the next Chapter, and conclude this in Answering the common Objections which are made against what I have mention'd.

I am not insensible, that what I have said will be liable to Misconstructions. The *Wits* of our Age must censure and ridicule every thing which seems to cross their Humour. But notwithstanding the utmost Efforts of such who are *Lovers of Pleasure more than Lovers of God*, I cannot but hope, that there will be some Method found out to retain and improve the Pleasure of *Musick*, abstracted from the profane Part thereof.

In the mean time, for Men to say that they compose for a Livelihood, that Money is their Business, and they must live by their Endeavours, is as good a Plea for *Pick-pockets* and *Highway-men* as for them, since they many times steal and rob only to supply their Necessities. I really think that their Interest would be greater, if their *Songs* were more modest. Can we imagine that a Garden thrives the better because it is full of

Weeds?

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Weeds? How many sober, religious Persons are there in the World, whose Inclinations lead them to Sing according to Art, and are not willing to learn, because they cannot meet with any *Songs*, but such as make them *blush* instead of *sing*? What Expence is the *Master* at in his *Collections* of *Musick*, to buy such *Songs* which he may be ashamed to teach, and others are ashamed to learn? There is hardly one *Song* in ten fit for his Purpose. *Honesty* is certainly the *best Policy*; and inoffensive Words are the only Expedient to retrieve the Credit of our present *Composures*. I would by no means detract from the Dignity of *Musick* it self, but rather add to it; I am not for suppressing but regulating this *Science*; and if this could be done, I doubt not but it will increase. If no *Musick* was printed but what is divine, here is a large Field for *Improvement*, which of late hath been neglected, the Harvest might be proportionable, and both *Printers* and *Masters* reap the Advantage. Let them trust *Providence* in this Method, and whilst they sincerely *seek the Kingdom of God and his Righteousness* in the *first Place*, they have (b) a sure Promise, that *all other Things shall be added to them*. There would be more Books sold, and more Scholars taught, especially of the better Sort. I doubt not but every *Collegiate* and *Cathedral Church* in these Kingdoms, and also many private Persons, would furnish themselves with all the *Musick* printed on such Subjects. *Singing* would then be an Exercise fit for the *Lords-day*, when People have most Leisure, and can best meet together, and this would wonderfully increase and promote the *Science*, beyond all other Methods whatsoever. I am not in the least for lessening the Interest of the *Musicians*, but only preventing their being *Partakers with other Men in their Sins*, shewing them wherein their real Interest consists, both temporal and eter-

(b) Matth. 6. 33.

nal, and putting them in a Method, whereby they may glorify God, and do Good to the Nation whilst they live here, and also be eternally happy when they shall be here no more.

Others say, that nothing else will sell : But this still makes the Matter worse. Where did the Fault lie at first ? Men have naturally vicious Inclinations, and our *Poets* and *Musicians* so far comply with them, that they are now become degenerated and stupid, and have no Relish for that which is sober, chaste and virtuous. The Disease is bad, and they have made it worse. Certainly it is high time for them to endeavour an Amends for the wrong which they have already done, and (like *Orpheus* with his Harp) reduce these *savage Beasts* into better Manners. If they have debauch'd the Age, it is high time for them to strive to reform it. I doubt not but the *Collections* would sell the better, if all that is profane and immodest was laid aside. The Book call'd, *The Divine Companion* doth already bear the *Third Edition*. *Musick* will always have a Charm to attract Mankind, and they who buy the *worst Songs*, would as certainly buy the *best*. They who furnish themselves with the whole *Collections*, would not leave off when the Words are better ; and many others, who are now asham'd to buy, would be glad to lay out their Money, when it could be done without an Affront to *Religion, Virtue, and good Manners*.

Some say that People do not mind the Words but the *Musick* : But this is false. People generally mind both, especially that which they should not mind. The Design of the *Composer* is to use such Notes which may more strongly imprint the Words upon the Fancy, and at the same time raise their Passions ; and to say that our *Composers* cannot do that which they design, is too gross a Reflection on their Skill, and an undervaluing of the *Great Improvements* which they pretend to. The *Musick* fixes the Words, and tho' the Delight at present takes off the *Horror*, and Sense
of

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of the ill Consequences ; yet the *Poison* works more strongly than if it was perceiv'd. As Matters now stand, (c) the *Songs* are rampantly lewd, and irreligious to a flaming Excess : Here we have the *Spirit* and *Essence* of *Vice* drawn off *strong-scented*, and thrown into a little Compass, and such *horrid Profaneness* which will hardly bear the Rehearsal. Now that these *strong Positions* may the better go down, (d) the very *Musick* is contriv'd to excite a sportive Humour, to spread a Gayety upon the Spirits, to banish all Gravity and Scruple, and to lay Thinking and Reflection asleep. It is contriv'd to warm the Passions, and unlock the Fancy, and makes it open to Pleasure, like a Flower to the Sun. It helps a luscious Sentence to slide. It drowns the Discords of *Atheism*, and keeps off the *Assaults* of Conscience. It throws a Man off from his Guard. It makes Way for an ill Impression, and is most commodiously planted to do Mischief. If we will believe the Apostle, *these fleshly Lusts* do war against the Soul. The *Musick* carries on a *false Attack* on the one side, and the Words enter by Surprise on the other. And therefore to say, that the Words can do no Hurt, because at present they are not minded, is the same as if we should say, A *House* can't be robb'd, because the *Thief* steals privately in, and is not suspected.

Some will be apt to say, That there were always such *Abuses* in our *Songs*, and therefore it signifies nothing to find Fault with them. This is so far from being an Excuse, that it makes the Case so much the worse. *Prescription* in Evil is no good Argument. It is Time to suppress it when it pretends to such a Plea to support its Cause. The (e) old World had gone on a great while in its Wickedness, but because they did

(c) Collier's Short View of the Stage, Page 280. (d) Ibid. Page 278. (e) Gen. 6. 3, 5, 6, 7.

not turn from it, at last they were all destroy'd with the *Flood*. The (f) *Amorites* provok'd God to Wrath from one Generation to another; but when their Iniquities were full, they perish'd by the Sword. The (g) *Jews* were the Children of those who kill'd the Prophets; but when they had fill'd up the Measure of their Fathers Iniquities, the *Romans* came upon them, plunder'd their City, burn'd their Temple, and took away both their Place and Nation; and our Saviour told them, that for this Reason they could not escape the Damnation of Hell. These Sins became more heinous because they have been often repeated; and the Length of Time adds very much to their Aggravations. In such a Case we have Cause to fear, that as our Provocations are greater, so when God enters into Judgment, it will be the more severe. If he hath spar'd us so long, why should we provoke him to Anger? The Apostle argues this Matter very fully, (h) *Despiseest thou the Riches of his Goodness and Forbearance, and Long-suffering, not knowing that the Goodness of God leadeth thee to Repentance? But after thy Hardness and impenitent Heart, treasurest up unto thy self Wrath against the Day of Wrath, and Revelation of the righteous Judgments of God; who will render to every Man according to his Deeds. To them who will obey Unrighteousness, he will render Indignation and Wrath, Tribulation and Anguish, upon every Soul of Man that doeth evil, of the Jew first, and also of the Gentile, because there is no Respect of Persons with him. Besides, these Abuses grow worse and worse. Every Age surpasseth the other, and we have exceeded them all. The Adoring of the Devil, the Praising him for his Rebellion, the Reflecting on the Attributes of God, are such flaming Impieties, that former Ages dar'd not to venture upon, and future will be*

(f) Gen. 15. 16. (g) Matth. 23. 29. to the End. (h) Rom. 2. 4, 5, 6, 8, 9, 11.

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astonish'd at. And since Length of Time hath produc'd such monstrous Provocations, it is high Time to suppress them, lest God should visit the Sins of our Fathers upon us, and also punish us for our own Impieties, as we do justly deserve.

I doubt not but there are many Friends to *Profaneness*, who will say, that I insist too much upon little *Niceties*. But I suppose, that no one will think every thing which I have blam'd to be *Nicety*. I am sure that there are many things profane, scandalous and blasphemous, to the highest Degree. I grant that there are some things which are not of so horrid a Nature, and which many Persons make but a Jest of. However, I am apt to think, that these things ought to be expos'd, as well as others. A small *Wound* may kill a *Man*. A small *Leak* may sink a *Ship*. A small *Spark* may burn a *House*; and these little *Niceties* may destroy both *Soul* and *Body* in *Hell*. Sure it is a bad Sign, to plead for *Sins*, and say they are but little ones, and endeavour to turn every thing into Ridicule which tends to suppress 'em. The least *Sin* contracts an infinite Guilt, and justly deserves everlasting Torments. The least *Sin* is against the *Authority* of God, his infinite *Goodness* and *Holiness*; and it certainly aggravates the Crime, when for his Sake, we will not abstain from such little *Niceties*. Where things are doubtful, it is safest to avoid them, but much more where there is a strong Presumption, and nothing but Custom to plead for them. We condemn the *Authority* of our *Law-giver* in one *Sin*, as certainly as in many, and therefore St. *James* saith, (i) *He that shall keep the whole Law, and yet offend but in one Point, he is guilty of all.* The least *Sin* sears the *Conscience*, takes off from the Horror of *Death*, *Judgment* and *Hell*, and thus in Time ushers in the rest. The least *Sin* makes a Breach in

(i) James 2. 10.

the Wall, and gives an Opportunity to the greatest to enter in. The Thieves who are executed, begin not at first with great but small Thefts; and our *Songs* grew not on a sudden to their present Height of *Profaneness*: So that I think a *Christian* cannot be too cautious even against that, which is call'd, *A little Nicety*.

In reckoning up a large Catalogue of *Oaths*, I have referr'd to some Places where the Word *Faith* is us'd alone; and to others, where the *Reader* may find some other Expressions which are too much us'd in common Discourse. Now the Word *Faith*, us'd in this Manner, I take to be rank *Swearing*. I know that the common Use of some *Oaths* takes off the Apprehensions of them; so that many People are guilty before they are aware, and others think them to be no *Sins*, but are very apt to excuse and plead for them. However, none of these external Circumstances can alter the Nature of *Good* and *Evil*. *Vice* is not at all the better, tho' it hath many Followers, and as many to side with it. What the *Scripture* condemns, we can never excuse. Now, *Christ* saith (k) that for every idle Word that Men shall speak, they shall give an Account at the Day of Judgment. For by our Words we shall be justified, and by our Words we shall be condemned. And certainly this Text is more comprehensive in its Meaning than many do imagine.

The Word *Faith*, used in this Manner, is the same as *By my Faith*; and the same may be said of all the other *Oaths*, where other Words or Syllables are either chang'd or left out. They can have no other Meaning; and the Alteration is no more an Excuse, than it would be for a *Roman Catholick* to affirm that he eats no Meat in *Lent*, because it was minc'd before he swallow'd it. In all Languages there is a Figure call'd *Ellipsis*, which is spoken of in most *Grammars*, but in all Books of *Rhetorick*. This is a Leaving out of some Words in a Sen-

(k) Matth. 12. 36, 37.

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tence, which must be added to make the Sense compleat, and is always imply'd, where the Sense is imperfect. Now the Word *Faith* standing thus alone is *Nonsense*, and therefore the other Words are imply'd to make Sense of it. When it is thus explain'd, there is no Way to excuse it from being an Oath. We find in *Latin*, (l) several Words of this Nature, which in our *Grammars* are reckon'd among the *Adverbs of Swearing*. If it be objected, that the Word *Faith* is no Oath, but the Words, *By my Faith*, is an Oath, I may affirm, for the same Reason, that the Words of our Saviour, (m) *Holy Father, keep those whom thou hast given me*, is no Prayer; but if we had translated it, *O holy Father*, then it had been a Prayer. According to the *Scripture Expressions*, some particular Words may be Oaths, tho' the *Formula Jurandi*, these little *Particles* are left out, and must be supply'd by the Figure *Ellipsis*. These *Particles* among the *Greeks* are either *Μα* or *Να*. Now when God said to *Abraham*, (n) *Surely Blessing I will bless thee*, these *Particles* were omitted; and yet it is there said, that God *sware by himself*, because he could swear by no greater. The Word in *Greek* is *Αμήν*, *Amen*, and is reckon'd as an Oath, because it is one of the Names of *Christ*, who (o) is call'd the *Amen*, the faithful and true Witness, the Beginning of the Creation of God. If it is said, that in the Word *Faith* is not meant God or *Christ*, I must say the contrary. It plainly refers to the Object of our Faith, and consequently to every Person mention'd in our *Creed*. Our Blessed Saviour hath decided this Case, saying, (p) *Whosoever shall swear by the Altar sweareth by it, and all things thereon. And whosoever shall swear by the Temple, sweareth by*

(l) *Pol*, that is, *Per Pollucem*. *Ædepol*, that is, *Per ædem Pollucis*. *Hercle*, that is, *Herculem*; and *Mehercule*, that is, *Ita me Hercules adjuvet*. (m) *John* 17. 11. (n) *Heb.* 6. 13. (o) *Rev.* 4. 13. (p) *Matth.* 23. 20, 21, 22.

it, and by him that dwelleth therein. And he that shall swear by Heaven, sweareth by the Throne of God, and by him that sitteth thereon. And thus Christians, when they swear by their Faith, are guilty of Swearing by that God in whom they believe; and when they swear by their Troth, they swear by him in whom they trust. I shall only add what an *antient* (q) *Divine* of our Nation saith on this Occasion. *How darest thou, whosoever thou art, to swear By the Mass, By thy Faith, By thy Troth, By our Lady, By St. George, or the like? Are these thy Gods whom thou hast made to serve them? or darest thou to give the Worship due to God unto any but unto him? Did the Lord threaten Ruin upon Israel, because they swore by their Idols in Dan and Beersheba, saying, (r) They that swear by the Sin of Samaria; and say, Thy God, O Dan, liveth, and the Manner of Beersheba liveth, even they shall fall, and never rise up again: And darest thou swear By the Mass, which was the Sin of England, and is the Sin of Rome? Did the Lord tell Judah, that (s) her Children had forsaken him, because they swore by them that were no Gods? And darest thou swear By our Lady, By St. George, By St. John, By St. Thomas, or the like, which are no Gods? Dost thou not see, that thus swearing, thou forsakeest God, and bringest Ruin upon thy self?—In one word, thou that commonly swearest by any thing that is not God, tell me, what thinkest thou? Dost thou therein swear by God or no? If so, then thou takest his Name in vain, and he will not hold thee guiltless. If not, then thou forsakeest God, in that thou swearest by that which is not God. Perhaps such Oaths are not punish'd by the Laws of the Land, tho' all profane Oaths are punishable; however the Defect of our Laws, or the Neglect of the Execution, makes not the Sin the more excusable in the*

(q) Airay's *Lectures on the Philippians*, Chap. 1. Ver. 8. Page 100. (r) Amos 8. 14. (s) Jerem. 5. 7.

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Sight of God: But when they are not punished by Men in this World, then God seems to reserve the immediate Execution of Vengeance for himself in the other.

The last Excuse which I can think of, is, that such Expressions in our *Songs* are only borrow'd from the *Heathen Authors*, and the *Poet* designs no more than an Imitation of them, which he thinks to be the more excusable, because he follows the Examples of all the *Grammar Schools*. This may be admitted in *Schools* for two Reasons, which will not hold good in the other Case. In *Schools* they learn *Latin* and *Greek*, and therefore it is requisite to use those Authors, and be acquainted with their Style, who wrote in these Languages, when commonly spoken in their own Country. By this means the Scholars have a Standard of such Books which may be depended upon for their Imitation. That they may understand these Authors, there must be a competent Skill in the History of those Times, the Account of their *Gods*, and the Manner of their Religious Worship, to which they so often allude. Beside, this Knowledge is necessary for the better understanding of the *Primitive Fathers*, especially their *Apologies* for the *Christian Religion*, and their Confutations of the *Pagan Idolatry*. By this means we know that the *Heathens* are not falsely charg'd, and we read the antient Monuments of *Christianity* with more Profit and Pleasure. And the *Primitive Fathers* being very convenient to be read by such who apply themselves to the Work of the *Ministry*, no one can blame this necessary Introduction thereto in the *Grammar Schools*. But as the *Poets* do not teach *Latin* or *Greek* either to the *Country Clowns*, or to the *young Ladies*, or train them up for these other *Studies*; so this Excuse is nothing to their Purpose. However, every thing which we find in the *Heathen Authors*, is not fit for our Imitation in other Cases. Let us believe that our *Poets* design no Harm, but only follow the Custom of the

Age in Imitation of the *Greeks* and *Latins*, and let us go as far in their Vindication as we can; yet at last it must be own'd, that in all Cases Custom is no good Plea. If all the World did worship *Baal*, it would not excuse *Elijah*. If the Custom is bad, we ought to break it, and we are sufficiently forewarn'd by God himself, that we must *not follow a Multitude to do evil*. The *Scriptures* ought to be our Guide and Direction. As we have so perfect a Rule; so we ought to abide thereby, and imitate nothing which is contrary thereto. And it is much more commendable to take the *Psalms* of *David* for our Pattern than the best *Lyrick Poets*. When we read a *Heathen Author*, we look upon him as a *Heathen*; but when we read a *Christian Author*, we look upon him as a *Christian*. The *Heathens* invented strange *Stories* of their *Gods*, and represented them as lewd and debauch'd; but what horrid Language would this be to a *Christian's* Ears, especially from a *Christian's* Pen or Mouth? In the Time of a publick Calamity, *Plautus* wrote his Comedy call'd *Amphitruon*, to appease the Wrath of *Jupiter*, and concludes with this Expression, *Jovis summi causa clare plaudite*. Now in this Comedy he brings in *Jupiter* defiling *Alcumena* in the Shape of her Husband, and *Mercury* as a *Procurer* or a *Pimp* in the Shape of *Sofia* the Servant; but will this excuse our *Poets*, when in Imitation thereof they represent our God as the Author of Sin, and delighting in Iniquity? The *Heathens* charg'd their *Gods* with many most scandalous Actions; but we know that our God is *holy, pure, just* and *good*. The *Heathens* ador'd *Cupid* and *Venus* as the God and Goddess of Love; and *Bacchus* as the God of Wine, and then it was no wonder if they did write in praise of Fornication, Adultery or Drunkenness. But we have not so learn'd *Christ*, neither are we allow'd such a Poetical Liberty. Had our *Poets* made their Addresses to the *Remish Saints*, as they do to the *Heathen Idols*, the whole Nation would cry out against them as addicted to *Po-
pery*,

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pery, and there is as much Reason to censure them as addicted to *Paganism*. I know it may be said, that there is not the like Danger from the one as from the other, and indeed it is well that there is not; but I am sure, that no Thanks are due to the modern *Poets* for the Mercies of this Nature, which we do enjoy. A Man may for this Reason write in vindication of the *Turkish Religion*, and plead, that he only did it in Imitation of the Commentators on the *Alcoran*; or write in vindication of *Popery*, and say, he only did it in Imitation of *Bellarmino*, as well as extol the *Heathen Gods*, and excuse it, because it is only in Imitation of the *Greek and Latin Poets*. The only real Excuse is, that they think the *Poison* is not strong enough to kill, and therefore they can more freely give it. However, we cannot think it safe to take *Poison* for the sake of the Experiment. We are not sure that the *Antidote* will always answer the Design; but we are sure that the *Poet* gives us none at all. Now tho' we are under no Danger of *Paganism*; yet there is a Danger of an Indifferency to all Religions: and tho' we are not *Heathens*, we may be *Atheists*. The Blow which doth not kill, may wound, and the *Devil* hath Variety of *Methods* to deceive and destroy us. So that since the *Poet* hath no Necessity to let his Fancy run this way, but may chuse whatever Subject he thinks fit, he is therefore the more inexcusable when guilty. However, if we must imitate the *Heathen Authors*, I think it very mean, base and unworthy, that we must content our selves with the *Dregs of Ignorance*, and the Scum of those Ages, in which *God* for their *Sins* had given them over to a *Reprobate Sense*. The most early Ages can afford us better Examples: And I wish our *Poets* would imitate the *antient Greek Tragedians* or *Pindar*, especially in what they write concerning *Natural Religion*; and take for their Pattern the best of *Heathens*, until they can be prevail'd upon to write like *Christians*.

C H A P. IX.

The Corruption of our Musick by mean Composures.

HAVING seen how scandalous our *Songs* are in relation to *Religion* and *Modesty*, it will not be amiss to inquire, whether there is any Improvement in the Musick it self, which may make it so taking.

It must be confess'd, that whilst *Musick* was chiefly imploy'd in this Nation for the *Glory of God*, God was pleas'd to shew his Approbation thereof, by wonderfully improving the Skill of the *Composers*, insomuch that I believe, no Art was advanced from so mean a Beginning to so vast a Height, in so short a Time as this *Science* in the last *Century*. Our *Musick* began to equal that of the *Italians*, and exceed all other. Our *Purcel* was the Delight of the Nation, and the Wonder of the World, and the Character of Dr. *Blow* was but little inferior to him. But when we made not that use thereof which we ought, it pleas'd God to shew his Resentment, and put a *Stop* to our Progress, by taking away our *Purcel* in the Prime of his Age, and Dr. *Blow* soon after. We all lamented our Misfortunes; but never consider'd them as Judgments for the *Abuse* of this *Science*; so that instead of growing better we grew worse and worse. Now therefore *Musick* declines as fast as it did improve before.

It was an old Observation of (a) *Alstedius*, That *Musick* receives its greatest Perfection from the End or Design thereof, and infers, that hence it is apparent, that

(a) *Templum Musicum, chap. 3. rule 3.*

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those simple Men, who abuse Vocal and Instrumental Musick to nourish the Pleasures of this World, whilst they sing and set Songs wholly obscene, are nothing less than Musicians. For tho' the Form of a Song occur there; yet the End which perfects the Science is not discern'd. And the Translator (b) writes like a Prophet. *Musick hath already flown to a great Height in this Nation: For I am perswaded, that there is as much Excellency in the Musick which hath been and is now compos'd in England, as in any Part of the World, for Air, Variety, and Substance. But I heartily wish, that after this great Spring and Flood, there be not (in our succeeding Generations) as low an Ebb. For if the serious and substantial Part of Harmony be neglected, and the Mercurial only used, it will prove volatile, evaporate, and come to nothing. This we find to be too true by woeful Experience; insomuch that Mr. Henry Hall, late Organist of Hereford (whom I take to have been as great a Judge as any Man in England, excepting the two before mention'd) complains of it in these Words (c):*

*Duly each Day our young Composers bait us
With most insipid Songs, and sad SONATAS.
Well were it if our Wits would lay Embargo's
On such Allegros and such Poco Largos;
And would enact it, there presume not any
To teize Corelli, or burlesque Bassiani,
And with Divisions and ungainly Graces,
Eclipse good Sense, as weighty Wigs do Faces;
Then honest Cross might Copper cut in vain,
And half our Sonnet Singers starve again.*

(b) Preface, Anno 1664.

(c) Verses printed in the Front of Mr. Purcel's Orpheus Britannicus.

And (d) in another Place:

*Long have we been with Balladry oppress'd ;
Good Sense lampoon'd, and Harmony burlesqu'd.
Musick of many Parts has now no Force :
Whole Reams of Single Songs become our Curse,
With Basses wondrous lewd, and Trebles worse. }
But still the luscious Lore goes glibly down,
And still the Doubl' Entendre takes the Town.
They print the Names of those who set and wrote 'em,
With Lords at Top, and Blockheads at the Bottom.
Whilst at the Shops we daily dangle view
False Concords by Tom Cross engraven true.*

To this I shall only add what Mr. Brown, the Organist of Christ-Church Hospital in London, writes on the same Occasion. (e)

*The mightiest of them cry, Let's please the Town :
(If that be done they value not the Gown.)
And then, to let you see 'tis good and taking,
'Tis soon in Ballad howl'd, e're Mob are waking.
(O happy Men, who thus their Fames can raise,
And lose not e'en one Inch of Kent-street Praise!)
But yet the greatest Scandal's still behind ;
A baser Dunce among the Crew we find :
A Wretch bewitch'd to see his Name in Print,
Will own a Song, and not one Line his in't ;
I mean of the Foundation. Sad's the Case !
(f) He Treble writes, no matter who the Bass !*

(d) Verses prefix'd to Dr. Blow's *Amphion Anglicus*. (e) Ibid. (f) Thus it is in July, 1708. Song 3. August, 1708. Song 1 and 2. February, 1709. Song 1. July, 1709. Song 1. November, 1710. Song 3. December, 1710. Song 3. And February, 1710. Song 3.

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*Just like some over-crafty Architect,
First forms the Garret, then the House erect.
Such Trash, we know, has pester'd long the Town,
But thou appear, and they as soon are gone.*

To take a View of these *Compositions*, it must be consider'd, that there are several things, which all will allow to be necessary for a good *Composer*, viz. A *natural Genius*, a *suitable Air*, a good *Score or Pattern*, a *constant Application*, a *solid Judgment*, and an *Intention of Mind*; and if either of these is wanting, the *Composition* cannot be excellent.

A *natural Genius* in a *Composer* is the same as a *natural Genius* in a *Poet*. It is not acquir'd, but given. Many can write true *Verse*, tho' few make fine *Poems*. Such a *Fancy* is not obtain'd by *Industry*, but is a *Talent*, which we receive from *God*, and therefore it is no Wonder, if *God* withdraws such a *Favour*, whilst we do so publickly abuse it. Our *Musicians* would do well to consider and apply to themselves, what *God* said of *Judab*, (g) *She did not know that I gave her Corn, and Wine and Oil, and multiplied her Silver and her Gold, which they prepar'd for Baal. Therefore will I return, and take away my Corn in the Time thereof, and my Wine in the Season thereof, and will recover my Wooll and my Flax, given to cover her Nakedness. And now will I discover her Lewdness in the Sight of her Lovers.*

As for a *suitable Air*, it is absolutely necessary in any one who would raise the *Passions*, and accommodate *Notes* to *Words*. Our present *Composures* have too much of *Briskness*, and little *Seriousness* left, except in *adoring a Mistress*, or *invoking the Devil*. In other Cases, it seems to be wholly evaporated, and the fine *Air* is turn'd into *Smoak* and *Tempest*.

(g) Hosea 2. 8, 9, 10.

As for good *Scores* or *Patterns*, we have certainly the best that ever we had, namely, Mr. *Purcel's* and Dr. *Blow's* Works, added to the vast Quantity of *Italian Musick*, daily brought over into this Nation.

As to *constant Application*, it is best known to the *Composers* themselves.

As for good *Judgment*, the *Reader* may guess at it by the *Songs* which they choose for their Subjects. Here they daily shew, that they have not Sense enough to discern between Good and Evil; and if they have hardly any Notion of Religion or Morality, we must not expect a solid Judgment in other things. The Design of the *Play-house* is to cast a Mist over the Understanding. The *Composers* are wholly devoted to them. And as he who toucheth Pitch must be defiled therewith; so it is a Wonder if these Men are free from the Infection, and never taken in the Snare which they prepare for others. However, to give them their Due, I heartily wish, that either their Skill in Choosing of fit Subjects was greater, or else that their Skill in Composing was less.

Lastly, As for *Intention of Mind*. *Musick* is a *Mathematical Study*, and he who would place the Notes aright, ought to be as thoughtful as if he was finding out and demonstrating a new Problem in Geometry. A *Composer* must consider at once the Nature of his Key, the Harmony of the Parts, the Passages of the *Concords*, and the Air of the Tune. He ought to bring in his *Discords* handsomly, and carry them off as finely. He ought to prepare for every Close or Cadence, and both introduce and carry on something of a Fancy, which is new, and hath a peculiar Excellency in it. But here I think most of our present English Masters are still to seek. *Scribimus indocti doctique*. The *Play-house*, and the *Musick* compos'd for it are design'd to lay all Thinking and Reflection asleep. And as our Masters are wholly become their Servants, so they are debased into the Bargain, and seldom use that Freedom of Thought which is necessary for the Professor of a Liberal Science.

He

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He that would have the Opinion of any honest and impartial Judge, or would from his own Experience be sensible, how *Musick* is of late declin'd, needs only to have some of our *Monthly Collections* perform'd at the same time with some of Mr. *Purcel's* or Dr. *Blow's* Composition, and he may soon perceive the Difference. In these eight Years last, there are about fifty *Composers* of *Musick*; none of these are equal with the other two. About ten of them may be reckon'd of a second Rank; the rest are generally flat and mean, their *Movements* forc'd, their *Fancy* strain'd, and their natural *Genius* seems sometimes fitter for the Church, but compell'd to serve the *Play-house*.

I do not pretend to vindicate the *Songs* in Mr. *Purcel's Collection*, as that the Excellency of the *Tunes* can make Amends for the *Wantonness* or *Profaneness* of the Words, which favour too much of the *Humour* of the Age. But I think it is the more inexcusable, that we should be doubly teas'd with lewder *Songs* and meaner *Musick*. New *Compositions* juggle out the old; and therefore unless we can do something equal to the other, it is better to do nothing at all. Indeed, next to these *Authors*, some of our present *Composures* are the best of any, which were ever made in *England*, (*Divine Musick* excepted) but that cannot excuse our glutting the World with so many new *Collections* of mean and false *Musick*. When we have tasted dainty Fare, we must be content with worse, because there is a Necessity to preserve Life. But the *Ear* and *Fancy*, which have been diverted with better, cannot be brought down to relish that which is worse, because, if we do not like it, we may as well let it alone. What therefore *Horace* observ'd of *Poetry*, is as true of *Musick*,
(b) Some things may do well enough, if they are but

(b) *Horat. de Arte Poeticâ.*

———— Certis Medium & tolerabile rebus
Recte concedi. Mediocribus esse Poetis,
Non homines, non dii, non concessit columnæ.

indifferent,

indifferent, but it must not be so in this Case. Every *Song* should be an *Original*, and have something peculiar to shew the *Judgment* of the *Composer*. *Musick* (i) was invented to refresh and delight our *Minds*; and therefore if it is not as good as the best, it should be laid aside like the worst. And certainly our *Composers* should either alter their *Subjects*, or take his *Advice*, which is (k) to resolve not to do any thing *against* the *Grain*, but first to shew their *Compositions* to several *Masters*, before they are expos'd to publick View, and let them lie by for nine Years Space. I am sure, that we do not want any more. We have too much already, except the Words were better; and I am apt to think, that our *Masters* will never shew more *Skill* in the Choice of their *Notes*, until they shew more *Judgment* in the Choice of their *Words*.

I could give the *Reader* several Instances of *false Composition* in the *Monthly Collections*, and even in two Parts, when it is so much the worse, and might have been more easily avoided. There are some Instances, where the *Key* is mistaken in the very *Beginning*, as if a Man should set out for a Journey in a wrong Road, or knew not whither he was going till he came to his Journey's End. There are others, where accidental *Flats* and *Sharps* are introduc'd without any Relation to their *Key* or *Cadence*, which follows after; and without any Design which might justify the same.

(i) Horat. *De Arte Poeticâ*.

Sic animis natum, inventumque Poema juvandis,
Si paulum à summo discessit, vergit ad imum.

(k) Ibid.

Tu nihil invitâ dices, faciesve Minervâ.

Id tibi judicium est & mens: Si quid tamen olim

Scripseris, in Metii descendat, judicis aures,

Et patris, & nostras, nonnumque prematur in annum:

Membranis intra positis delere licebit

Quod non edideris: nescit vox missa reverti.

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There are others, where the heavy Motion of the *Bass* hath clogg'd the Performance. There are others where *Closes* have been made without any Preparation, or with that which is next to nothing, or where the *Ear* is surfeited with more perfect *Concords* than she can digest. I might add some other Instances, where the *Fuges* or *Flights* of *Musick* are miserably murder'd, and poor *Pegasus* having expanded his Wings, sticks in the *Key*, as in the *Mire*, and cannot get out. I could give an Instance where the *Bass* aiming at a *Close*, which was at that time impracticable, and being disappointed, makes no Motion at all; in the same Manner which the Author of *Hudibras* describes,

*Like Mules, which if they han't their Will,
To keep their own Pace stand stock still.*

I might add other Instances of Passages in *Musick*, directly contrary to the Rules and Reasons of *Composition*, and other Places full of nothing but *Noise*, *Rattle* and *Hurry*. I could add Instances, where the *Key* is clogg'd by the *Bass* dwelling continually upon it, so that the Variety of *Musick* is lost, and the Reflection of *Horace* may justly take Place. (1)

————— *Citharædus*

Ridetur, Chordâ qui semper oberrat eâdem.

But I must forbear; because these things are not obvious to the Capacity of every Reader; and shall end all with one Example.

He who hath read any *System* of *Musick*, cannot but observe this Rule. That the last *Note* of a *Strain* or *Tune*, being the fullest *Concord*, and that on which the *Musick* so much depends, should be set off with the

(1) *De Arte Poeticâ.*

greatest Lustre. For this Reason, the Ear should not be cloy'd with perfect *Concords*, but led into the *Close* with other Notes. Here *Discords* were not only allow'd, but of excellent Use; and (m) *two Sevenths* together were always admir'd. Instead of this, an ingenious *Master* hath oblig'd us with (n) *two Eighths*. This he repeats in the same *Tune* in *Notes* at length; and also two Months after in another *Tune* set in the same *Key*, to shew the Excellency of it; and indeed he seems to have two Designs at once, which is to make a Country-man gape, and an Artist blush. The *Strain* is so remarkable that I have subscrib'd it, and crave Leave to address the *Reader* in the Words of (o) *Horace*;

Spectatum admissi risum teneatis amici?

These are gay *Stroaks* with a Witness; as gay as a Knot of Ribbons on a *Footman's* Shoulder: And since they are the Effects of an Attendance on the *Play-house*, they may stand as a *Badge* of the Honour.

But the greatest Jest of all is, that in the midst of all these *Blunders* and *false Concords*, the *Masters* continually boast of the great Improvements of *Musick*; and speak with as much Assurance and as much Truth, as others do, when they tell us, that the *Play-house* is the *School* for *Reformation of Manners*. This *Pride* and *Arrogancy* hath made *Dr. Blow's* and *Mr. Purcel's* Songs to be almost laid aside; tho' we have not one Song in Six

(m) *Simpson's Compendium, Page 11.*

(n) *March and May, 1704.*



(o) *De Arte Poeticâ.*

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now printed, which a *Master* can with any Confidence teach his *Scholar*, and all the rest which he buys are wholly uselefs. It was therefore truly observ'd of Mr. *Purcel*, and continues to be true still, (p) That

*The least Motett which from his Hands we show,
Exceeds our very best Performance now.*

And of Dr. *Blow*, (q)

*This Book alone will eternize thy Fame.
Such Compositions still are shining there,
By what some do, we thought forgotten were.*

Thus we see, that as the *Musicians* carry on the Design of the *Play-house*, to introduce only a sportive Humour in the World, and lay aside all serious Thinking and Reflection; so their *Composures* shew that they themselves are taken in the Snare which they lay for others: And as it visibly affects their *Musick*, so I wish it may not as sensibly affect their *Morals*.

However, it is a hard Case, that *Musick* should be murder'd by those who pretend to improve it; that *Amphion* should be wounded by his Friends and Admirers, who pretend to have so much Command over their brutish Passions, through the Help of the Science which he practis'd: And that these *Gentlemen*, who have no Occasion of the Swords which they wear, (except it be to pick the Dust from the Keys of a *Spinnet*, or point to the Notes instead of a Straw, when they teach the *Young Ladies* to sing) should grow so boisterous on a sudden, as to break poor *Orpheus's* Head with a *Club*, for want of a *Fiddlestick*.

(p) Preface to Mr. *Purcel's* *Orpheus Britannicus*, by Mr. Henry Hall, Organist of Hereford. (q) Preface to Dr. *Blow's* *Amphion Anglicus*, by Mr. Richard Brown, Organist of Christ-Church Hospital in London.

C H A P. X.

The Corruption of our Musick by the Organists of Cathedral and Parochial Churches.

AS *Musick* is thus *debas'd* and *abus'd*, so it might be expected that it was done by some Enemies to this *Science*. But that is impossible. He who knows it loves it, and he who knows it not, is not in a Capacity to corrupt it. Besides, as *Musick* is thus apply'd to the promoting of *Vice* and *Profaneness*; so it might be thought, that this was occasion'd by some profess'd Enemies to *Religion*, who never frequent the Worship of God; or have any thing to do with the *Singing* of his *Praises* in the publick Congregation. But this is not the Case. The Members of our Church have Reason to complain with holy *David*, or rather with her Lord and Master, when betray'd by *Judas*, (a) *It was not an open Enemy that reproach'd me, then I could have born it; neither was it he that hated me, that did magnify himself against me, for then peradventure I could have bid my self from him, or the better beware of such a one; but it is a Man who seems to be our Companion, our Guide, and our own familiar Friend; in Company with whom we constantly walk into the House of God. They who eat of the Churches Bread, do employ their Time and Pains to her Dishonour. The Organists of Cathedral and Parochial Churches, do us the most Mischief. They who guide the Congregation in Singing Praises to God, do afterwards compose Tunes for the Synagogues of Satan, revel at a Tavern or an Ale-house, in*

(a) *Psal.* 55. 12.

Serving the Devil, and teach such Songs as are Incentives to *Profaneness*, *Atheism*, and *Debauchery*. Besides, how many *Singing-Men* at *Church* meet there hardly for any thing except to make *Assignations* for another Place; whilst the careless and slovenly Manner of their Devotion shews us that their Hearts are there already, and that they desire nothing more than the Liberty to be gone. How many have there been (and I wish may not be still) who serve first at the *Church*, and then at the *Play-house*; first *Singing Hallelujahs* to *God*, and then spending the Evening in the Worship of the *Devil*? Such Men as these spend Part of the *Lord's Day* in his Service, because they are confin'd to it; but spend the greatest Part of the Week, when they have their Liberty, to promote a contrary Interest. They sing *Hosannah* to *Christ*, for the sake of the *Loaves*, and after that betray him to be crucified. This is a strange Following the *Lord* and *Baal*, a Serving of *God* and *Mammon*; a Reconciling of *Christ* with *Belial*, and *Light* with *Darkness*. Blessed be *God*, there are some *Organists* now alive, who have not profan'd their Skill by *composing* for and *serving* another Master, nor polluted themselves with these horrid *Impieties*; and others formerly guilty, who (as I hope and believe) are turn'd from it; and I desire of *God* to open the Eyes, and awaken the Consciences of the rest, that they may see their *Sin*, and be guilty no more. Can we think that *God* will be always thus mock'd and affronted? I would not hinder any Man from shewing his Skill in *composing*, or improving thereof. But I think it Pity, nay a great Shame and Scandal, that they should compose any thing except that which is *Divine*. If they are willing to serve the Church of *God*, they should serve that alone; but if they think the other to be better, let them quit their Places in the *Church*, and attend upon the *Play-house*. Such Men may pretend to be for the *Church*, because from hence they have Part of their Wealth; but their Pretences

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are no more than Lies, their Actions contradict their Words, and shew that they are of the *Synagogue of Satan*. What a Satisfaction would it be to them, if they did at last retrieve the Honour of their Profession, bring *Divine Musick* into Esteem again, and thus recover the *Cannon* from the Hands of the Enemy? Whatever is lost by this Method in the present World, may be abundantly made up in the other. If the Talents, which God lent them, were imploy'd for the Doner's Use, they may at last be prais'd with a *Well done, good and faithful Servant*, and be remov'd from a *Choir on Earth* to sing perpetual *Hallelujahs* with the *Saints in Heaven*; or otherwise their *Musick* may be turn'd into *Mourning*, and their *Mirth* into eternal *Lamentation*.

And now, if these *Corruptions* had kept without the doors of the *Church*, the Case had not been so deplorable: but the greatest Misfortune is, that it is too often carest'd within. The same *Organ*, which in Time of *Divine Service* plays *Psalms* compos'd for the Worship of God, shall for a private Diversion play such *Tunes*, which were compos'd for the Support of the *Play-house*, and perhaps the lewd and profane Songs to which such *Musick* is set, may at the same time be sung in the *Church*. Thus an Instrument design'd to raise our Devotion on the *Lord's Day*, is often a Cause of profaning the Place on the other Days of the Week. The young Ladies learn to play their *Figs*, their *Songs*, and every thing which is light and airy, upon the *Harpsichord*. When they have a Notion thereof, they must go to *Church*, to hear it perform'd upon a better *Instrument*, where the *Concords* may be more fully heard, and the *Sound* will hold as long as the *Artist* pleases, without the repeating of the Stroke. Besides, the same Reason, which causeth this Abuse in private, causes it also in the publick Worship of God. The *Organist* even then strives only to divert his *Scholars*, mind his Interest, and play in such a manner, as shall please them

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them best. Should he play a whole *Fig*, it might be discovered, and therefore there must be the *Scraps* of several jumbled together without Method or Order, whilst his *Fancy* runs from *Tune* to *Tune* as a Bird flies from Tree to Tree, for fear of being caught. Thus we serve the God of Order with the utmost *Confusion*. It is lamentable to consider, that when a Man comes to Church for the Good of his *Soul*, in hopes that every thing there shall increase his *Devotion*, the *Musick* serves only to increase his *Distracti*on; and he can scarcely ever hear any thing from the Finger of the *Organist*, which tends to *Gravity* and *Sobriety*, but a wanton light *Air*, as if design'd to spoil the Endeavours of the *Minister* in all the Offices of our excellent Church, and banish from the House of God every serious Thought. Our antient Church Musick is lost, and that solid grave *Harmony*, fit for a Martyr to delight in, and an *Angel* to hear, is now chang'd into a Diversion for *Atheists* and *Libertines*, and that which Good Men cannot but lament. Every thing which is serious, is call'd in *Derision*, *The old Cow Path*, and represented as *dull* and heavy. Our *Organ* is us'd only as a *Tool* to promote the Interest of the *Harpsichord* and *Spinet*. On these are taught only the *Play-house Tunes*, and the *Musick* at the Church is only an *Introduction* to the other Place. If any one complains of this Abuse to the *Parishioners*, their Answer is, that they do not understand it: (And who does, as it is now manag'd?) I know not any sober Person, who can understand any thing in it, except a *Fargon* of *Confusion*, without *Head* or *Tail*, including all the *Keys* of the *Gamut* in a promiscuous manner, without any *Cadence* or *Connection*, intermix'd sometimes with a wanton airy *Fancy*, and at others with a heavy sordid Performance, and all this occasion'd by *extempore Maggots* in all the *Voluntaries* and *Interludes*, whilst the Man is conceited of his own Parts, because no one else understands what he would be at, and scorns to practise such

things as are tried and approved of by the best Masters. They have their *Salaries* for performing at *Church* whatever they please; this they think they are sure of, and therefore they must spend all their Time in learning of *Songs* and other *Tunes* to teach their Scholars. Bring them such *Musick*, they shall presently learn it, and take it as a Favour. But bring them a grave *Voluntary* or an *Interlude*, it is cried out against as an intolerable Burden; that the Service of God may (b) consist of that, *which cost them nothing*. Now there is not one *Organist* in Ten, excepting those in *Cathedrals*, who knows how to set a *Bass* to a *Treble*, or a *Treble* to *Bass*, or indeed where to place an *accidental Flat* or *Sharp* according to the Rules of *Musick*, or the Nature of his Key. These Men shall sometimes shew *Tunes* of their own *Composures*, and justify them with an Assurance peculiar to themselves. These shall disclaim against all Use of *Discords* in other Mens Works, and introduce such in their own Performances at *Church*, which are the worst of all, and can serve for nothing, but to expose their Art. He who cannot by Study compose *two Parts*, shall entertain the Audience with an *extempore Performance* of his own in *four*; and then they may expect as much to the Purpose, as if one who could not talk *Sense* in private, should give them an *extempore Oration* from the *Pulpit*. Besides, these Men teach others all the Week to *sing* and to *play* upon *Instruments*. They teach nothing but our modern *Songs* and such like *Fancies*. Of these their Heads are full. From these they have all their *Flourishes*, which they use at *Church*. Out of the *Abundance* of the Heart the *Fancy* is acted, and the *Fingers* play; and the *Musick* in the House of God, is exactly like the (c) *Dithyrambick Verses*, composed by the *Heathens* in

(b) 2 Sam. 24. 24. (c) A Hodge Potch of several sorts of Verses confusedly mingled together: Of which the Reader may have an Account in Aristotele de Arte Poetica, or see several Instances in Seneca's Tragedies.

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Honour of *Bacchus*, and sung at their drunken Revels. How long then must these best things be thus corrupted? How long must it be before we shall be able to speak in the Words of a former (d) Canon upon the forbidding the like Abuses. Heretofore Stage Plays and Mummeries were brought into the Church by a most lewd Example; so that there needed a Canonical Provision, by which this most vile Abuse might be abolished; and therefore we rejoice, that now, (as we hope) it is cast out of this Place.

But still others say, that they don't understand it. No. If they did, they would never endure it. When Divine Service in the Church of Rome was lock'd up in an unknown Tongue, it was high time for a Reformation; and when the Organists affect to be so mysterious, and run upon their own Fancies, it is time to regulate the Abuse. There are but two things, in which People are pleas'd with what they do not understand, the one is the Art of Legerdemain, and the other is the Church Musick. Now if one is prevented, lest by such Tricks we should lose our Money; the other should be prevented, lest by Playing we lose our Devotion. Perhaps they will say, that they have not Time to imploy themselves in those things, which are grave, solid, serious, and fit for the Church, because their Interest consists in Learning and Teaching things of another nature all the Week: And I must confess, that I despair of giving a satisfactory Answer to this weighty Objection.

However, That others may be more competent Judges of Church Musick, I shall lay down two Rules, which I suppose no Body will deny, by which every thing of this nature may be tried.

First, All Church Musick ought to be for the Glory of God.

(d) Concilium Colonienſe, Anno 1536. Part 3. Chap. 6.

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Secondly, All Church Musick ought to be for the Edification of the Hearer.

First, It ought to be for the Glory of God. For this Reason it was long since determin'd in (e) a General Council, that it should be grave and serious. Now let every Man who hears the Voluntary before the first Lesson, or after Sermon, and the Interludes between the Lines in Singing of Psalms, consider, whether they answer this End or no? or whether they are full of Noise, Rattle, Hurry, and Confusion, and especially after Sermon, only design'd to turn the House of God into a Play-house.

Secondly, it ought to be for the Edification of the Hearer. When therefore the Clark names the Psalm, the Organist ought so to play the Tune, that it may be plainly understood; and the Interludes, that the Congregation may know when to begin, and when to leave off. But now the Notes are play'd with such a Rattle and Hurry instead of Method, with such Difference in the Length of equal Notes, to spoil the Time, and displease a Musician, and so many Whimsies instead of Graces, to confound the Ignorant, that the Design is lost, and the Congregation takes their Tune, not from the Organ, since they do not understand it, but from the Parish Clark, or from one another; which they could better have done, if there was no Organ at all. This makes many say, that the Organs, as they are now managed, do spoil Parochial Singing. And it is very observable, that in most Places, instead of reaping any Advantage from the Organ, there are usually the fewest Tunes, and the worst performed by the whole Congregation. If therefore (f) the Light that is in us be Darkness, how great is that Darkness? And if that which should direct us, increaseth the Confusion, it is high time to think of a Remedy.

(e) See Concil. Constant. 6. Can. 75. (f) Matth. 6. 22.

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Neither is this a single Opinion, that *Church Musick* is thus abus'd ; but it hath been antiently condemn'd in *General Councils*. To omit those which I have mention'd already. One of them (g) hath these Words: *We command, that the Musical Singing in the Churches be distinct and different, moving the Heart to Devotion and Compunction; and therefore those things were not to be heard in Churches, under pretence of Musical Singing, which were wanton and lascivious. And we therefore (say they) are unwilling that an immodest or wanton Melody should be heard from the Organs in the Church, but a Sound altogether sweet, which may represent nothing but Divine Hymns and spiritual Songs.* Nay, the Council of Trent it self (h) decreed, that all impure, lascivious, amorous and secular Musick, savouring of Levity and Folly, should be excluded the Church, and the Melody of Organs in the Temples should be so used, as not to stir up Wantonness rather than Devotion. Our Church at the Reformation seems fully to approve of this Canon, and endeavour'd that it should be observed among us, tho' it was neglected among them. They continu'd the same Corruption in despite of their *Laws*, which was our Care to prevent. This made a Complaint among some, mention'd in one of our (i) *Homilies*, that they could not hear the like piping, singing, chanting, and playing upon the Organs, that they had before. *Musick* they had, but not the like. Theirs was frothy, ours was solid; theirs was wanton, ours was grave. However our Church answers in these Words: *But we ought greatly to rejoice, and give God thanks, that our Churches are delivered from these things, which grieved God so sorely, and filthily defiled his holy House, and his Place of Prayer; for which he hath justly destroyed many Nations, according to the Saying of*

(g) Concilium Senonense, Can. 17. (h) Concil. Trident. Sess. 22. Decret. de observandis & evitandis in celebratione Missæ.

(i) Homily of the Time and Place of Prayer, Part 2. 700 1 (A)

St. Paul, (k) If any Man defile the Temple of God, him will God destroy. And this we ought greatly to praise God for, that such superstitious and idolatrous Manners, as were utterly naught, and defaced God's Glory, are utterly abolished, as they most justly deserved; and yet those things, that either God was honour'd with, or his People edified, are decently retained, and in our Churches comely practis'd. If then we ought to rejoice, and praise God for the Removal of these Corruptions, what Sorrow and Concern should we express for their Return? That which our *Homilies* commended, is now ridicul'd; and that which they complain'd of, is now introduc'd. Tho' we had not the like *Piping* and *Playing* upon the *Organs* then; yet we have the like *Piping* and *Playing* upon the *Organs* now. Our *Artists* boast themselves that they imitate the *Italian Fashion*, and which is worse, take their Patterns, not from the Churches, but from the *Play-houses*, and such like Diversions. And therefore in most Churches where we have *Organs*, the constant Practice in *Divine Service* is contrary to our own *Homilies*.

And now who cannot but lament the *Great Abuse* of *Instrumental Musick* in the Worship of God, so contrary to the Nature of Religion in general, and the Doctrine of our Church in particular, to which every *Clergyman* subscribes at his *Ordination*? If in all our (l) indifferent Actions we should aim at the *Glory of God*, how sad is it to consider, that they who are thus concern'd in his Church, which is the Place of his immediate Presence, have even there another Design in view. When *Jacob* in his Dream (m) beheld the *Ladder* from Heaven, he was afraid, and said, *How dreadful is this place? This is none other than the House of God, and this is the Gate of Heaven.* And when we consider that the Church is the Church of God, and all which is

(k) 1 Cor. 3: 17. (l) 1 Cor. 10: 31. (m) Gen. 28: 12, 16, 17. said

said or done therein, ought to direct us in our Way to Heaven, it may justly make us the more uneasy, if any thing is admitted there, which should be unserviceable, or rather an Hindrance to so great an End. We are forbidden (n) to *bring the Hire of a Whore, or the Price of a Dog into the House of the Lord our God, for any Vow, for even both these are an Abomination unto the Lord our God.* The Reason why the *Hire of a Whore* is forbidden, is because the Calling is utterly unlawful. The Reason why the *Price of a Dog* is forbidden, is because the *Magicians* in *Egypt* worship'd a *Dog* for a *Deity*, and therefore it was profan'd. Thus as to *Musick*: We must have nothing here perform'd, the Words whereof are *profane* or *obscene*, because they are unlawful; neither should we have any thing which is light and frothy, because such *Airs* have been profan'd for the promoting of *Vice* and *Debauchery*: and tho' they are more excusable in other Places; yet here they may be reckon'd an *Abomination to the Lord our God.* In the *Church* we are to praise God with all such *Instruments* and *Organs*, and therefore the Design must not be to set off our own Skill or Performances, to create wanton or light Affections, or to shew how finely we could touch an *Instrument* if we were in a Play-house; but it ought to be perform'd with all the Decency, Gravity, and Devotion imaginable, as if we were sensible in whose Presence we are, and in whose Service we are engag'd. When our *Blessed Saviour* was on Earth, he was never but once (o) mov'd into a Passion, which was, when he saw the *Temple of God* profan'd. Then he overthrew the *Tables of the Money-changers*, and the *Seats of them that sold Doves*, and when he had made a *Scourge of small Cords*, he drove them all out of the *Temple*, and said, *Take these things hence, make not my Father's House an House of Merchandise.* Info-

(n) Deut. 23. 18. (o) John 2. 13, to 17.

much that his Disciples remembred that it was written of him, *The Zeal of thine House hath even eaten me up.* On all other Occasions he was meek and lowly in Heart, but on this his Passions were rais'd to a greater Height, and the Lamb of God became the Lion of the Tribe of Judah. If then he was so angry at this Profanation, tho' only in the outer Court, we have reason to believe, that he will resent the applying of such things to vain Uses, which were devoted by himself to his more immediate Service. The Pharisees had many things to plead for this their Custom. The Doves were there sold, that the People might have *Sacrifices* ready on all Occasions. The Money-changers were there, that there might be no Hindrance in Buying of *Sacrifices*, for want of lesser Coins. But none of these Excuses were admitted then, for converting any Part of the Temple to any other but a sacred Use; and no Excuse can be admitted now for profaning an Instrument design'd for God's Worship, and more especially in the Time of *Divine Service*. Such things do too often bring Church Musick into Contempt and Disesteem, until Men (p) *abhor the Offerings of the Lord*, and vilify the thing it self for the sake of the Performers. 'Tis true indeed that the Abuse of a thing doth not take away the lawful Use of it; but the Generality are not apt to distinguish between the one and the other: and when Organs are abus'd, the Nation is sensible by woeful Experience, that there are not wanting those, who would pull them down. There are many Men, who cry out against Church Musick, because it is light, frothy, and wanton; and therefore if such is still the constant Practice, in defiance of all Complaints, it gives a greater Strength to the Objection; we sharpen our Adversaries Swords to wound our own Sides, we furnish them with a daily Supply

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of Arrows to shoot against us. Our Organists will destroy our *Musick*, and they whose Maintenance is in some measure by it, do prove the *greatest Instruments* of bringing it into Contempt. Why then should we occasion more Complaints against this Wantonness? Why should we not consider, that the *House of God* is not the Place for it, and the Time of *Divine Service* is not the Time for it? (q) *What Fellowship hath Righteousness with Unrighteousness? and what Communion hath Light with Darkness? And what Concord hath Christ with Belial? or what part hath he that believeth with an Infidel? And what Agreement hath the Temple of God with Idols? Or what Resemblance should Church Musick have with the Musick of the Play-house?* If we offer to God that which is devoted to his Enemy, how can we imagine that he will accept of it? Where did he ever require such things at our Hands? And therefore tho' *Instrumental Musick*, and especially *Organs*, are lawful in the Worship of God; yet the *modern Abuses* are intolerable.

(q) 2 Cor 6. 14, 15, 16.

C H A P. XI.

Divine Musick is the best of all in its very Composition, and capable of a much greater Improvement.

AND now let us consider, whether *Divine Musick* is so mean and sordid in it self as it is represented to be. I know, it is objected, that *Divine Musick* is not so airy and pleasant as our other, and espe-

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especially our later *Compositions*. To this it may be answer'd, that what is wanting in the *Notes* is abundantly made up in the *Words*. However, I shall only speak of the *Notes* themselves. And here I must grant that the *Air* is different in *Divine Musick*, but nothing inferiour to the other. The *Air* of *Divine Musick* is contriv'd to charm the Soul into Sobriety and Gravity, and to fix her with Delight in Meditation upon the most noble Objects. The other is design'd to banish all Thought and Scruple, and transport us with the Delights of this World. The one would transform us into Angels, the other into Brutes. The one is design'd to improve our Faculties, the other to destroy them. The one is design'd to make us serious, the other to make us merry, or rather to make us mad. The one will exalt us up to Heaven, and the other may sink us down to Hell. So that if we prefer not *Divine Musick*, the Fault is not in the *Musick* it self; but in our vicious Inclinations, which corrupt the *Tast* of the *Soul*, so that like a sick *Palate* it can relish nothing that is wholesom, or indeed savoury; but longs for such things which would destroy its very Constitution; and certainly such a Temper ought to be corrected, and not to be indulg'd.

The Excellency of *Divine Musick* is fully confirm'd to us, by the (a) judicious Dr. *Blow*, who not only tells us, that his *Church Services* and *Divine Compositions*, are upon Arguments incomparably better, but that the *Employment* of this *Divine Science* hath been always chiefly design'd to enflame the pious and devout. To these *Compositions* (saith he) in Truth I have ever more especially consecrated the *Thoughts* of my whole *Life*. All the rest I consider but as the *Blossoms*, or rather the *Leaves*; those I only esteem as the *Fruits* of all my *Labours* in this kind. With them I began my first youthful *Raptures* in this *Art*:

(a) *Amphion Anglicus*, printed anno 1700. in the *Dedication*.

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With them I hope calmly and comfortably to finish my Days. I may farther add, that the Pains which Dr. Blow and Mr. Purcel took in Church and Divine Musick, was that which improv'd their Skill to so high a Degree, and made them so eminent in their Profession; which may be prov'd from the many Church Services, Hymns and Anthems compos'd by them. And as in all other Parts of Musick they excell'd all others; so in this they have shewn the greatest Skill of their Art, and even excell'd themselves.

I might add many Instances to prove, that the best Composers are such who are most us'd to Divine Musick. If we look farther back, we may be convinc'd by Dr. Gibbons, Dr. Child, and Dr. Rogers. If we keep our selves within the Compass of our own Memory, the late Mr. Henry Purcel, tho' dead, is a famous and a living Instance, Dr. Blow, and Mr. Henry Hall, have not left their Equals behind them; and Mr. Jeremiah Clark's best Composition is extant in the *Harmonia Sacra*, but especially in the *Supplement to the Second Part*, and his greatest Blunders may be seen in the *Monthly Collections*.

The very meanest of our Composition in Church Musick is our Psalm Tunes, which, however, needs not to be rejected, if we consider them as an Introduction to a Consort, and adapted to the Capacity of the meanest Learner, and if they are sung in (b) true Time, (which indeed is almost lost, because, at first imperfectly understood, and since wholly neglected) is not without a suitable Variety. I grant that the Country Farmers are not here taught (c) to sing Divisions and Semiquavers, as they are in our *Monthly Collections*; neither are

(b) Some Psalms were compos'd in Common Time for Common Occasions, others affect a Triple Time for Thanksgivings; and others a slower Measure with Semibreves, intermix'd for Mournful Occasions.

(c) June, 1708. Song 3.

(d) our

(d) our *sweetest* Words attended with the *rankest* Discord, carried off with a *gross* Disallowance. These Things pass in *Songs*, tho' the *Psalms* will not bear them. However, what is wanting as to *Figurate* Descant, may stand the Test for *true* Counterpoint, especially if we consider the Ease to the Learner, and the Fulness of the *Consort*, and do not expect what the Design of the *Composers* will not admit of. In these *Psalms*, Mr. *Thomas Tallis* hath given us a *Canon* of two Parts in one; and when I see such an Instance in any of our *modern Songs*, I shall surely own the Skill of that *Composer* to be equal to his. Mr. *Purcel's* *Te Deum*, and *Jubilate*, for St. *Cecilia's* Day, is mention'd in the *Preface*, as the principal and best of all his Works, and contains, in some Places, such Strains which the best *Artist* must admire, and other Sounds which cannot but take with *common Hearers*. Another of (e) his *Set Services* is inimitable, in respect to the Fulness of Parts, the Greatness of Thought, the Number of Fuges, and Variety of Canon. And most of his *Anthems* may vie with the best *Musick* of the Age. His first *Hymn* in the *Harmonia Sacra*, is compos'd to a Ground, and his first *Hymn* in the *Second Part*, will command Grief, which is chang'd in the End to as great a Rapture of Joy. His *Hymn*, *Awake, and with Attention hear*, raises and depresses the Passions at a wonderful Rate, gives an *Emphasis* to every Word, and hath the greatest Variety of *Closes* that perhaps was ever seen in a single Piece. It will be very difficult to produce a *Song* in two Parts, of our late *Composers*, (tho' in them they have shewn their greatest Skill) equal to the *Hymn*, *Awake, my drowsy Soul*, if two Places are excepted, for which I suppose the *Printer* ought to be accountable. I must also give the same Character of the rest, which (f) the *Publisher*

(d) February, 1708. Song 2. Line 5, 6. Bar ult. (e) In B, Mi flat. (f) To the Reader.

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hath done. *These Divine Hymns are the most proper Entertainment for the Devout, which, as they make the sweetest, and indeed the only Melody, to a religious Ear; so are they in themselves the very Glory and Perfection of Musick.* What Pity, therefore is it, that these *Compositions* are no more regarded? Our Affections stand in as great need of Helps to raise our Devotion, and fix our Thoughts on heavenly Things, because of their natural Aversion, so that some Care ought to be taken to influence them aright. There should be some Thoughts for the Good of the Church, and all should not be employ'd for the Good of the Play-house. We promis'd in our *Baptismal Vow*, to renounce the Poms and Vanities of this wicked World, and all the sinful Lusts of the Flesh, and therefore have little Reason to add our Assistance in promoting the one, and inflaming the other.

But if we did suppose that *Divine Musick* was not improv'd, yet it is the most capable of Improvement in every Part. I am sure that our Fore-fathers thought so. We know not how far God may add to the Talents which are devoted to his Service, and what Advances may be made, by his Blessing on such Endeavours. He may cause such Masters to excel all others in their Art, as much as in their Designs.

But that we may the better judge of our *Divine* and other *Musick*, it will be necessary to consider, That the fullest *Musick* is the best. A Consort of two Parts is better than a single Part alone. Three Parts are better than two, and four Parts are better than three. In two Parts we can hear but one Concord to the Bass. In three Parts we can hear but two, and in four Parts we can hear all three. This shews the Judgment of the Composer, because he can attend to all these things at once, and sometimes carry on the same Air and Humour, in every Part. He therefore who is acquainted with a Consort of two Parts, is not greatly delighted with the finest Voice or Hand alone. And he that is acquainted with

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with a fuller *Consort* is not pleas'd with *two Parts*, except, for the Sake of Variety, to add a greater Lustre to the fuller *Musick*, which doth afterward follow. Now in this, our *Composition* of *Songs* is extreamly defective. There is not above one *Song* in ten, which consists of more than a *single Voice* to a *thorough Bass*. In the *Collection* of above three hundred and fifty *Songs*, for these eight Years last past, we have not one in three more *Parts* for *Vocal Musick*, except seventeen *short Catches*. We have but three *Songs*, which consist of two upper *Parts*, and only fifteen where a *Vocal Bass* is added to the other. I shall not say that the Reason of so much single *Musick* is, because our *Masters* cannot bear a serious Study, but keep themselves utter Strangers to Thinking and Reflection; I rather believe that there is another Design. The *Musicians* compose for the *Play-house*. Now if they did compose in many *Parts*, tho' the *Musick* would be finer, the *profane* and *lewd* Words would be less understood, and consequently not so capable of doing Mischief, and therefore our *Musick* must be mean, lest our *Manners* should be otherwise.

But our *Cathedral Service*. when well perform'd, exceeds all our other *Musick* in this Respect. Here we have the utmost Variety of *Parts* that can be brought in to make it delightful. Many of our *Anthems* and *set Services* are full, consisting of four *Parts* join'd with the *Organ*. Others have a pleasing Mixture, always concluding with one full *Chorus*, but oftentimes intermix'd with more, according to the Management and Design of the *Composer*.

Secondly, Let us consider, that the best *Musick* consists of most Variety. I cannot therefore but observe, by the by, that our *Masters* do greatly expose themselves in their *Collections*, since they scarcely set any thing, except *Love Songs*. The Number of them is surfeiting, and it is high time to think upon new Matter. But omitting the Words, I shall now speak of the

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Notes themselves. We may be delighted to hear a *Nightingale* sing in a Wood; but this will not go down when we expect a *Consort of Musick*. We are contented at home with a single Dish of Meat; but when we are invited to a publick *Dinner*, we expect another Entertainment. Now the *Ear* should be treated as nicely as the *Palate*, and indeed it is the finest Sense of the two. For this Reason, no *Musical Variety*, formerly in Use, should be rejected, but more should be daily invented. What Variety our *Songs* are capable of, I shall not pretend to determine; but I am sure that *Divine Musick* is as capable of the same. No Passion of the Mind can be rais'd by the one, but what in a different Manner can be employ'd in the other. We have our plain *Psalm Tunes* in one Method, *Lawes* his *Psalms* in another, and our *chanting Tunes* in a third. We have our *set Services*, our *Hymns* and our *Anthems*, and all of a different Air. Besides, in our *set Services* and *Anthems*, we find a wonderful Variety; sometimes in *Counterpoint*, sometimes with *Fuges*, and sometimes with *Canon*. Sometimes we have a single Part, sometimes two, sometimes three, sometimes four, five or six Parts. There is hardly a Rule in our Introductions to *Musick*, but several Examples thereof may be found in our *Anthems*; and there are many Rules which have no Examples to be met with in other *Vocal Musick*. Our *Church* hinders not the *Composer* from exerting his utmost Skill in the *Praise* and *Glory* of God. The Words of a *Hymn* or *Anthem* are more various than those of a *Song*. Sometimes *Prayer*, and sometimes *Praise*; sometimes *Confession*, and sometimes *Thanksgiving*; sometimes affecting us with *Sorrow*, and sometimes with *Joy*. We have both our *Amen* and our *Hallelujah*. And therefore, as the *Excellency* of *Musick* consists in *Variety*, and our *Divine Musick* will admit of the utmost, which *Art* and *Fancy* can invent; so if our *Masters* would employ their Thoughts this Way, I doubt not but they would soon improve the *Science*,
and

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and excel what is now printed, both as to true, solid, and delightful *Composition*.

Among the *Varieties* which have been brought into our *Musick*, the *Divisions* of many and short *Notes* to a Syllable is the most obvious to every *Hearer*. These must be allow'd to be some of the finest *Graces* to our modern Performances. They are design'd to strike upon the Passions, and increase our Rapture, and when they are well compos'd and well perform'd, they set off the Voice in a most excellent and extraordinary Manner. Now as *Divine Musick* ought equally to affect the Passions, so it will equally admit of this *Method*; and therefore we find a wonderful *Variety* of this Kind, both in our *Harmonia Sacra*, and also in our later *Anthems*.

Another Improvement of *Musick* is by the Use of *Discords*. Discords, when artificially handled, are really the *Graces* of *Musick*. They are like some sharp *Sauces*, which whet the Appetite, and make the Meat relish the better: Or like Shadows in a Picture, that the *Features* may be the more discernable. The handsome Management of them shew the Art of the *Composer*, and add a greater Lustre to the following *Concords*: For which Reason, *Simpson*, *Purcel*, and others, treat so largely of them. All *Concords* in a Song is like an *Entertainment* consisting only of *Sweet-meats*, which may surfeit, and yet not satisfy or fill the *Appetite*; but *Discords*, when well prepar'd for, and cleanly carried off, do introduce a *pleasing Variety*. The *Italian Composition* (especially their *Sonatas*) is very eminent in this Respect. From thence Mr. *Purcel* seems to have taken this his *Master-piece*, in which he hath been since inimitable. And it is said of him with *Admiration* in a *Poem* prefix'd to his Works;

*How could he make those Contraries combine?
And out of Discords cull such Sounds divine?*

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In our late *Compositions* of *Songs*, we have many *Tunes* without any *Discord* at all, except what happens in a *single Transition*, which is next to nothing. The *lesser Fourth* preparing for a *Close* so much formerly in Use, is hardly visible in any of our *Scores*; and there are very few *Instances*, where *Discords* are carried on finely in *Syncopation* to lead the *Ear* to the following *Concord*. This *Art* hath languish'd since the Death of Dr. *Blow*. No, *Musicians* must be confin'd to no Rules, perhaps neither of *God* nor *Man*. We have scarcely an ingenious Instance of this Nature once in two Years; and *Discords*, when they lie in the Way, must be tenderly manag'd, like an *Ass* mumbling of *Thistles*. But the Reason is plain. When *Discords* are rightly us'd, they have a pleasing *Seriousness* or *Gravity* upon the *Fancy*. The *Movements* in both Parts must be solid, in order to carry on the same *Humour*. This is contrary to the Intent of the *Play-houses*, and must therefore be laid aside by their *humble Servants*. Nothing that is grave must be there perform'd; so that since hardly any thing is compos'd, but what is for their Use, this *Variety* which is in our *Musick*, is almost lost, and the best Part thereof is chiefly neglected. In this Respect I believe our *Divine Musick* to be capable of greater Improvements than hath been yet made, or other *Musick* is capable of; and therefore I shall add a few Instances at the End of this Book, and wholly submit them to better Judgment.

Another Improvement of *Musick* is by *Fuges*, or carrying on of *Points*, when one Part leads, and another follows in Imitation of it. We have wonderful *Varieties* hereof in our *Instrumental Musick*, especially of many Parts. We have some Instances in a *single Part* or *Song* join'd to a *thorough Bass*; and in the *Monthly Collections*, our *two Part Songs* of *Treble* and *Bass* have as much *Variety* as can be expected. But since the best Instances of this Nature are in *three* or *four Parts*, which our *Songs* are never set in, it must be own'd at last that

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they

they are defective ; and the Method of *Double Fuging* is never to be found among them, and can be heard only in the *Performances* design'd for *Cathedrals*.

Lastly, Another Improvement of Musick is by Canon. All our *Introductions* to this Science speak hereof as the highest Degree, Culmen and Perfection of Composition. Mr. Purcel (g) saith of Dr. Blow, that as his Character is sufficiently known by his Works, so the *Gloria Patri*, which he transcribes, being a Canon of four Parts in one, is enough to recommend him for one of the greatest Masters in the World. And (b) another gives him this Character,

*Others in Air have to Perfection grown ;
But Canon is an Art that's thine alone.*

To speak the Truth, Dr. Blow's Excellency in Canon hath been inimitable, except by Mr. Purcel and Mr. Hall, and by them only in their Church Musick. And as the former of these speak largely of it, at the End of Playford's *Introduction* ; so he refers the Reader to view the Score in Mr. Elway Bevin's *Collection of Canons* for the Improvement of his Judgment therein, in which there are the most admirable Instances of all Sorts. I do not say, that it is always the best Air ; but I am sure that it shews the most solid Judgment and serious Thought. Dr. Blow and Mr. Purcel give us many Examples of it in their *judicious set Services* for the *Cathedrals* ; and I believe that they never set any without some Instances of this Nature. This is the Common Musick to our *Gloria Patri* in all our *Compositions*. However, this is now wholly laid aside, nay, ridicul'd and expos'd. The Reason is plain. Our Artists do not love to take so much Pains ; and there is a Gravi-

(g) At the End of Playford's *Introduction*. (b) Mr. Henry Hall, in the Verses printed before the *Amphion Anglicus*.

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ty in it which they cannot endure. A common *Catch* (which is the meanest of this kind) is the greatest Perfection to be met with in our *Monthly Collections*, tho' in the *Divine Companion*, lately printed, there are (i) *fourteen Canons* judiciously handled. But if we desire a more excellent Performance, we must have Recourse to the antient, grave *Services* of our Church, where both *Canons* and *Fuges* of all Sorts, in *three* and *four Parts*, are commonly intermix'd with Variety of other *Musick*. And therefore notwithstanding the Improvements which this Age boasts of in their *Songs*, it is very observable, that the greatest Skill in *Composition* is only to be seen in that *Musick*, which is *divine*. And I cannot but think, that our *Canon* it self may be farther improv'd.

(i) From Page 147, to Page 155, and in Page 161.

CHAP. XII.

The meanest of Divine Musick exceeds all other in its good Effects, and if rightly manag'd and improv'd, may be of excellent Use to reform the Nation.

HAD the *Composition* of *Divine Musick* been inferior to the other, yet it might have been thought, that no *Christian* would have attempted for that Reason to lay it aside, or introduce any other in its stead, and that such a Defect would have been supplied by the *Consequences* thereof: But since the Performance is not so mean as prejudiced Persons are apt to imagine, it is the greater Wonder, that it is so neglected.

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The Reverend Dr. Sberlock having (a) proved the Force which Sounds, and especially Musick, hath to work upon the Passions, makes this Inference. Now, if there is a natural Sympathy between Sounds and Passions, there is no doubt, but true devotional Musick will excite or heighten our devotional Passions, as we daily see and complain, that wanton and amorous Airs are apt to kindle wanton Fires. For Nature will act like it self, whether we apply it to good or bad Purposes. If there is no Force in Musick to give a good or bad Tincture to the Mind, why do Men complain of wanton Songs? If the Musick doth no Hurt, they may blame the Poet, but neither the Composer nor Singer. But if such Musick doth hurt, we ought certainly to turn the Stream, and apply the Science to that which is Divine, which will have as great an Influence upon a devout Mind, to make it better, as the other hath upon a bad one, to make it worse.

The chief Design of Divine Musick being to praise that God, who by his Wisdom form'd the Tongue and Ear, and by his Goodness gives us frequent Occasions for this Duty; the Effect thereof is commonly the raising in the Soul such Affections of Love, Joy, Reverence, and Admiration, which are the proper Passions of Devotion. Its Delight doth naturally transport us into religious Raptures, when with our Souls we magnify the Lord, and with our Spirits we rejoice in God our Saviour. The Harmony here below puts us in mind of that perpetual Consort, which is above, and makes us long to be Members of that Heavenly Choir. It enables us to practise the Duty, which the Apostle recommends, of setting our Affections on things above, and taking them off from the things which are here on the Earth. It strangely charms all our sensual Passions into a Calm, it quiets all their Storms and Tumults, it generally leaves no jarring Discords, no solicitous Cares, no Dis-

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contents, no *Jealousies*, no *Envyings* to discompose the *Harmony* of our *Souls*, which must be all *Love*, all *Peace*, and all *Joy* to sing with a true *Divine Melody* the *Praises* of God. And as *Religion* may be term'd the *tuneful Posture* of the *Soul*, and its most perfect *Concord* with God; so such *Tunes* and *Concords* will increase and actuate our *Devotion*, tho' they cannot create it.

If on the contrary we are willing to affect our *Souls* with *Sorrow* and *Anguish*, and bring them to *Repentance* at the *Sense* of *Sin*, and the *Thought* of our own *Unworthiness*, there are other *Methods* to express the same accordingly. As in *Musick* there are *two Keys*, either *flat* or *sharp*; so we may compose suitable *Hymns* either for *Prayer* or *Praise*, and a skilful *Artist* can make use of either *Key* for what *Design* he pleaseth. He can raise the *Passions*, or make them calm, nay, raise contrary *Passions* at different *Times*, and frequently in the same *Lesson*: So that no one but an *Artist* can guess of what wonderful *Use* *Divine Musick* may be (if rightly ordered) in our *Journey* to *Heaven*.

Besides, the good *Effects* of *Divine Musick* are evident from many *Places* in the *Country*, where the *Inhabitants* learn to sing *Psalms* in *Consort*, tho' from a mean *Artist*: And if it is thus with *Psalms*, the meanest *Part* of *Divine Musick*, what might we expect from finer *Composures*, taught by such, who are better skill'd in so noble a *Science*?

Common *Experience* tells us, that such a *Singing* of *Psalms* in many *Country Places* hath wonderfully increased the *Congregations*. Many come thither on these *Occasions*, who never came before, but liv'd like *Heathens*, without *God* in the *World*, and were indeed ashamed to come. These *Men* have afterward had a true *Sense* of *Religion*, and been useful to persuade others into the same *Methods*, according to the *Saying* of that excellent *Poet*, (b)

(b) Herbert in his *Divine Poems*.

*A Verse may catch him who a Sermon flies,
And turn Delight into a Sacrifice.*

The *Minister* by this means conversing with them, hath also taught them how to behave themselves *decently and in order*, whilst they are in the *House of God*, and keep up that *Uniformity*, which our *Church* requires, and is so commendable in it self. Thus they are taught the *Responses*, they become better acquainted with the *Discipline* of our *Church*, and more firmly fix'd in her *Communion*. The *Reading* afterwards each other *Verse* in the *Psalms* improves their own *Skill*, and makes them more willing and desirous to give their *Children* and *Families* a better *Education*. This hath oftentimes produc'd a *Harmony* of *Affection* as well as *Voices* between the *Minister* and *Parishioners*; and in some *Places* hath occasion'd a greater *Reformation of Manners*, than could otherwise have been expected. From such *pious Ejaculations* as are in the *Psalms* being often repeated and sung, do proceed suitable *Affections*. Hence it is common for such *Societies* to make *Ordinances* of their own against *Swearing*, *Cursing*, *Drunkenness*, *Quarrelling*, and the like *Vices*. To these they pay more *Regard* than to the *Statutes* of the *Land*, and more certainly inflict the *Penalties* of their own making, than those of the *Law*. By this means a *pro-fane Offender* is convinc'd of all, and is judg'd of all, and quickly either asham'd of his *Company*, or asham'd of his *Vices*. By this means they are more easily form'd into *Religious Societies* for the *Edification* of each other. By this means they who never perform'd any *Duty* on the *Lord's Day* except the *publick*, have brought into their *Families* the private *Exercises* of *Devotion*, and they who formerly worship'd *God* at home, have added this *Duty* of *Singing* his *Praises*, which before was omitted. And by this means such who before spent the *Lord's Day* idly, or in *Taverns* and
Ale-

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Ale-houses, have piously join'd together in the *Church* after *Evening Service*, and spent a considerable Part of the Day in so heavenly an Exercise.

Besides, when they *sing Glory to God on high*, it (c) usually produces *on Earth Peace and Good-will among Men*. The *Concord* and *Harmony* of *Voices* infuseth a strange *Concord* and *Harmony* into Mens Minds, and makes them forget all former *Fars* and *Enmities*. They who join together with one Voice, are usually of *one Heart* and of *one Soul*. By an *Union* in this Duty they have endeavour'd to keep the *Unity of the Spirit in the Bond of Peace and Righteousness of Life*. And since it is thus, who can tell what blessed Effects the promoting of such an Exercise might have at this time among us?

For the particular Proof of this, I shall cite at large the Words of an ingenious *Author*, in an (d) excellent Tract lately printed on this Subject. "If you ask, what Wonders this Charmer hath wrought in our Age and Country, we have Instances that (under so general a Corruption of Manners, and Deluge of Profaneness) may pass, if not for Miracles, yet at least subservient to the great Design of Miracles, viz. the Advancement of Piety, where she had any Footing left; and Revival of Religion, where she seem'd to be expir'd. But this must be understood, where PSALMODY her self has been reviv'd and improv'd to some Degree.

"A worthy (e) Divine, who amongst his other pious Endeavours has express'd no small Zeal and Skill in recommending and promoting this Religious Exercise, has assur'd us, *That through the Fondness of the People for Psalm Singing, many have recover'd their Reading, which they had almost forgot, and many have learn'd to read, for the sake of singing Psalms,*

(c) Luke 2. 14. (d) An Essay for the promoting of Psalmody. Anno 1710. Chap. 2. Page 6. (e) Dr. Bray.

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“ where it has been practis’d to some Advantage in the Performance.

“ ’Tis likewise certain, that in his own Country Parish, the young Men that us’d to loiter in the Church-yard, or saunter about the neighbouring Grounds, and not come into Church, till the Divine Service was over; upon his ordering a Psalm to be sung before Prayers began, they came flocking into the Church, where, by this Means he had ’em present both at the Prayers and Preaching.

“ To this we may add the Testimony of a worthy Minister, written to the Reverend Dr. Woodward.

“ When I first came to my Parish, I found, to my great Grief, the People very ignorant and irreligious; the Place of Divine Worship indecently kept; the Publick Service neither understood nor attended; the Ministrations of the Lord’s Supper supported only by the Piety of three or four Communicants and the Divine Ordinance of Singing Psalms almost laid aside. Now whilst I consider’d, by what means I might redress this general Neglect of Religion, I was of opinion, that the setting up of such a Religious Society, as I had known in the City of London, would be very proper; but I fear’d, it would be impracticable in the Country; so that at first I began to teach three or four Youths the Skill of singing Psalms orderly, and according to Rules, which greatly tended, through the Grace of God, to awaken their Affections towards Religion, and to give them a Relish of it. The Improvement of these in Psalm Singing being soon observ’d by others, many young Men desir’d to be admitted to the same Instruction; which being granted, and the Number of them increasing daily, they readily submitted to the Rules of a Religious Society, and have ever since been careful Observers of them. By whose means a general reviving of Piety, and a solemn Observance of the publick Ordinances of God, hath been produc’d among us. So that a great number of poor Children are now kept at School by their Charity, who are carefully catechiz’d, and many pious Books given to Children and
“ others.

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“ others. *And to the Joy of all pious Souls, our Shepherds,*
“ *Plowmen, and other Labourers at their Work, perfume*
“ *the Air with the melodious Singing of Psalms.*

“ ’Twas by the same pious Artifice that the Divine
“ *Herbert* rais’d his honest Farmers to those elevated
“ Degrees of Piety, for which the Memory both of
“ himself and his Parishioners will be for ever sweet.
“ It is commonly known, that at the Ringing of a
“ Bell they would leave their Ploughs, and come to
“ Church. Perhaps this other Truth is not so well
“ known, That those who could not come without
“ extraordinary Inconveniency, would take the same
“ Signal of the Bell, to sing in the Field a Psalm or
“ Hymn to their Creator and Redeemer.

“ The same Proofs of its Efficacy are still found,
“ where ’tis decently and frequently practis’d, ac-
“ cording to the just Remark of the forecited Doctor,
“ *That every one may observe, that in Churches where*
“ *Psalms are best and ofteneſt ſung, thoſe Churches are al-*
“ *ways beſt fill’d.*

To these ample Testimonies I shall crave leave to
add part of a Letter, which I formerly received from
an Ingenious and a Religious *Clergy-man* on this
Subject.

“ Besides, the Goodness of Divine Musick in its
“ own Nature, as being a Duty, and the Delightful-
“ ness of it to all good Men, I have many other
“ Reasons to induce me to promote and encourage it
“ as much as possible: The chief of which take as
“ follow.

“ First, It is a Means to bring all young People
“ to the Church, who are either engag’d in it
“ themselves, or delight to hear it, whereby they
“ have an Opportunity of hearing Sermons, which
“ many times have a good Effect upon their Lives.
“ This I have found by my own Experience, having
“ seldom a Congregation less than sixty, when my
“ Predecessor seldom had more than six.

“ Second-

“ Secondly, It gives me an Opportunity of taking
 “ better Notice of the Lives and Manners of the
 “ younger People, by being more frequently con-
 “ versant with them (which in Country Places is a
 “ difficult Matter, they being for the most part so far
 “ distant, and continually engag’d in the Business of
 “ their Callings) whereby I have procur’d a more
 “ considerable Reformation of Manners in this Place,
 “ than perhaps is decent for me to tell.

“ Thirdly, It gives me an Opportunity, by singing
 “ Psalms, &c. to possess them with awful and reve-
 “ rential Thoughts of not only this, but other Du-
 “ ties; and this I have done with good Success,
 “ which, if you are ever pleas’d to change with me
 “ on a Sunday, your self will observe; the Society of
 “ Singers being in all Respects the most regular Part
 “ of the Congregation.

“ Fourthly, It is a Means to promote Love and
 “ Friendship, which it hath so effectually done in this
 “ Parish, that since there have been a Society of Sing-
 “ ers, there have scarce been any Difference known
 “ among us.

“ Besides, it doth not a little contribute to the pre-
 “ venting of Schism, and fixing them in the established
 “ Church; and I may add one Advantage to my self,
 “ viz. the cheerful Payment of their Tythes, upon
 “ which account I have had no Trouble, to the great
 “ wonder of my Neighbours.

I shall therefore conclude this Chapter with the
 Words of (e) the aforementioned Author. *I may add the
 concurring Evidences of all who endeavour for the Reforma-
 tion of Manners, That they have found no Methods more
 effectual for reviving a lively Sense of Religion, than the
 Practice of Psalmody, not only in this Kingdom, but in
 neighbouring Countries.*

C H A P. XIII.

The Conclusion.

HAVING in the former Chapters shewn the sad Effects of our *Common*, and the Design of *Divine Musick*, I hope it will not be taken amiss, if I freely write my Thoughts on this Occasion, and offer some Proposals, which I conceive may be serviceable to regulate the *Abuses*, and promote the antient Design of this most noble Science.

The first thing which I humbly offer, is to such who have *Authority in Cathedral Churches*, that they would endeavour the *Improvement* of the *Choir*, and advance this *Science* to a greater Perfection. There are several Methods, whereby it may be done, which I shall not presume to mention, but shall only speak of one, *viz.* the taking effectual Care that set *Services* and *Anthems* are constantly and devoutly performed. It is mention'd in our *Rubrick* after the *third Collect*, both for *Morning* and *Evening Prayer*, That in *Quires* and *Places where they sing*, here shall follow the *Anthem*. This I take as an Intimation that it shall be constantly performed; and tho' it hath been customarily omitted before the *Litany*, yet it is pity that it should be omitted at any other Time. It is Use alone which makes Perfection, which improves our Skill, rectifies our Ears, and tunes our Voices: For want of this it hath sometimes happen'd, that *Anthems* are but meanly sung, or perhaps out of *Tune* with the *Organ*, or one *Part* out of *Tune* with the rest; and it is hard to determine, whether a Hearer is more pleas'd with a good Performance, or displeas'd with a mean one. Such things as these prejudice many

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against

against our *Cathedral Worship*, who would otherwise be Admirers of the same. And as these Places were at first design'd for the Improvement of *Divine Musick*; so the first Care must begin there, if we expect a suitable Success.

As to the *Organists*, the first thing necessary in this Case to make a good *Musician* is to be a good *Christian*. This will become them much better than the vain *Flourishes* of airy Heads and wanton Hearts. This will make them fit for such a Station, give a due Relish to all their Performances; and not only qualifie them for a *Consort* here on Earth, but also for *perpetual Hallelujahs* in the Kingdom of Heaven. That Man who is light and frothy himself, will affect such *Musick* as is light and frothy like himself; and that Man who is grave and serious, will also affect such *Musick* which is of the same Nature. He who hath not a Sense of *Religion* is very unfit to direct others in the Exercises thereof. In the old *Law*, he who did but touch any of the holy or consecrated things, ought to be holy; and much more should they be so, who are every Week conversant therein. This, in general, is the Way to give no Offence, either to the *Jew*, or to the *Gentile*, or to the *Church of God*. But beside, a Sense of *Religion* in general, there are some Particulars, which such a Man should be more especially affected with. He ought to consider the Nature of that *God* whom we serve, that he is infinitely great and glorious; that he is jealous of his Honour, a Rewarder of those who serve him aright, and a Punisher of such who bring his *Ordinances* into Contempt; and therefore what we do in his Service, should be perform'd with *Reverence*, and with *godly Fear*. An *Artist* should not approach this *Instrument* only to divert his Hearers; but like a *Creature*, who is over-aw'd with the Majesty of his *Creator*, and who thinks that *God* as well as *Man*, takes Notice of that which is there perform'd.

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form'd. This Notion will check the Fancy, and keep it in due Bounds, that it rove not after the *Vanities* of this World, but be more intent upon the *heavenly Hallelujahs*, in the World to come. Such a Man should also consider, that the *Church*, where he is, is the House of God, the Place of his more immediate Presence. It is not a Place for *Diversiſion* but *Devotion*, where every thing must be ſuited accordingly. Such a Man should also consider, that the *Musick* in the *Church* is a Part of *Divine Service*. Our *Voices* and *Inſtruments* must all be devoted to the *Honour*, the *Praise* and *Glory* of God, and that which is otherwise is not fit to be there. In a private *Musick* Meeting, the Design is to make the People merry with the Performance; but in the Time of *Divine Service*, the Design must be to make them serious and devout: And it argues a great Want of *Judgment*, as well as a great Want of *Religion*, when he who ſets up for an *Artiſt* cannot diſtinguiſh between the one and the other, and ſuit his *Musick* accordingly.

Secondly, It will be neceſſary in *Church Musick*, to have nothing in *Voluntaries* but what is grave and ſerious. The *Apoſtle* gives us this (a) general Direction for the *Church*, *Let all things be done decently, and in Order*. I would not be thought to exclude any of that graceful *Variety*, which may conduce to ſuch an End, but only to take Care that this is the main Design. There is no *Variety* in an *Organ* but what may be very graceful. There is nothing in the Rules of *Compoſition*, but what may be here admitted. The Use of *Discords*, the Elegancies of *Figurate Deſcant*, the ſeveral Kinds of *Fuges*, or the *Lengthening* them even to *Canon*, may as well be admitted here, as in any other *Musick*. Nay, the ſwifteſt *Notes* that can be thought of may be admitted with Judgment and Diſcretion, as well as in an *Anthem*. But ſtill Reſpect muſt be had to the Time and Place, and the *Musick* fram'd from ſuch Materials, ought to

(a) 1 Cor. 14. 40.

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be such as is fit for the House of God. There is as great a Difference in *Musick*, between that which is serious and that which is dull, and also between that which is sober and that which is heavy, as there is in any thing else. An Artist needs not to shew himself melancholy, and he hath as little Reason to shew himself mad. That *Apparel* may be decent, which is neither gaudy nor sordid. A *Building* may be well adorn'd, tho' it is not daub'd with *Ale-house* Colours; and a *Workman* may shew the Fineness of his *Art*, tho' it is not laid over with *Gold* and *Silver*. Our *Church Performances* should keep between the two Extremes. It is very strange, in some Places after Sermon, to hear the *Organs* play when the Congregation is dismiss'd, as if they play'd them out of a *Tavern*, or out of an *Ale-house*, or rather out of a *Play-house*. This can be look'd upon only as the *Tares*, which choak the good Seed, and render it unfruitful. Now our Saviour tells us, that the Enemy, which sowed them, is the Devil; and certainly it is no Honour for any Man to be employ'd in his Business. If an *Organist* begins grave, he should continue so; but when he alters his *Air*, in a Minute's Time, it is a Sign that the first was forc'd, and the other was his natural Inclination. Our *Sonatas* are reckon'd the greatest Perfection of *Instrumental Musick*, wherein the *Composer* useth all the Skill which *Art* and *Fancy* can invent, to affect the *Passions*; first to make the *Hearers* serious, and then to alter them into another Temper. Now if we would imitate the serious Part, there are Patterns enough compos'd by the best *Masters*, as fine as the other. But when there is such a Variety of Choice, it is very strange, that in the *Church* we should affect that Part of *Musick* which is most unfit to be admitted there. Besides, there is a greater Necessity to observe this in a *Parish Church*. The only *Vocal Musick* generally admitted there is *Psalms*, which is the plainest and slowest Part of any. Now where there is a great Variety of *Set Services* and *Anthems*, some swift

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Notes may be admitted, that the *Musick* may be all of a Piece ; but where there are only *Psalms* sung, the *Voluntaries* ought to be more plain, grave and slow, and in all Respects agreeable to the first Rudiments of Composition, that so there may be an *Uniformity*.

Thirdly, It will be necessary in *Parochial Church Musick*, to play the first *Psalm Tune* for a Direction to the Congregation, as plain as possible, that the meanest Capacity may know what the *Tune* is. The Notes of a *Tune*, at the first naming of a *Psalm*, are often plaid with that Variety and Division, that none in a common Congregation can tell what is meant ; but he who plays shall be a *Barbarian* to others, and they that sing shall be *Barbarians* to him. In this Case, one in the Congregation guesses it to be one *Tune*, and another guesses it to be another. Thus there are many *Tunes* sung at once, as the People know, and the *Organ*, which was design'd to be an Help, is only an *Instrument* to put all into Confusion ; and at last to spoil the Singing. Such Congregations do not consist of *Artists*, and therefore it will be more Credit for him who toucheth the *Instrument*, to condescend to their Capacities, by the plainest Notes imaginable, than to shew his Skill beyond their Apprehension, and so create a *Distraction* in the Service of God. The Design in the Church is not to amuse but to inform. A *Minister* might preach a *Latin Sermon* from the *Pulpit*, but what would that signify ? Or he might preach in *English*, in such a lofty Style, that few could understand him ; but certainly it is his greatest Excellency to condescend to the Capacity of all ; and he who doth this may be suppos'd able to do otherwise, if it was convenient. He who is to direct all ought certainly to be understood by all, or else he doth not answer that Design. St. Paul gives his Opinion, (b) *How is it then, Brethren, when ye come together, every one of you hath a Psalm, hath a Doctrine, hath a*

(b) 1 Cor. 14. 26.

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Tongue, hath a Revelation, hath an Interpretation? Let all things be done to edifying. Here all things must be done to edifying, and particularly Psalms; and if so, then certainly the Direction which shews what Tune to take, must serve for the same End. Besides, he is (c) more large on this Subject, and his Words, with very little Alteration, may be applyed on this Occasion. What is it then? I will pray with the Spirit, and I will pray with the Understanding also; I will sing with the Spirit, and I will sing with the Understanding also. Else when thou shalt bless with the Spirit, or play upon a Musical Instrument, how shall he that occupieth the Room of the unlearned say, Amen, or join with thee, seeing he understandeth not what thou doest? For thou verily givest Thanks well, or touchest the Organ well, but the other is not edified. I thank my God, (saith the Apostle) I speak with Tongues more than you all; yet in the Church I had rather speak five Words to be understood, than with my Voice I might teach others also, than ten thousand Words in an unknown Tongue. If therefore the whole Church come together into one Place, and all speak with different Tongues, if most of the Congregation have different Tunes, being confounded by the Organ, and there come in one that is unlearn'd, or a Dissenter, will he not say that ye are mad? But if all keep with the Organ, and know thereby exactly what Tune to sing, and what Pitch to take, and there come in a Dissenter, or one unlearn'd, he is convinced of all, he is judged of all. He looks on our Harmony as a Resemblance of Heaven; his Prejudice against an Organ is remov'd by Experience, and thus are the Secrets of his Heart made manifest; then he will worship God in such a Manner, and declare that God is of a truth in such a Congregation:

And as the Prelude to the Singing ought to be for Edification, so likewise ought the Musick to be when join'd with the Voices; for which Reason I cannot but recommend these two Particulars.

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First, That in the *Interludes* between the *Lines*, Care should be taken, that the *Congregation* should be sensible when to begin, and when to leave off. For this Reason, it is necessary, that an *Interlude* not only begins with swifter *Notes* after the End of a *Line*, but that there is a *Preparation* made for the first *Note* of the next *Line* as for a *Close*, and prick'd *Interludes* for this Purpose. This will prepare them so as to begin and end together; otherwise, they being ignorant of measuring the *Time* by *Beating*, and the *extempore Organist* being not always equal in the *Length* of his *Interludes*, there must be an *Uncertainty* when to begin. Then one begins before the other, and so one confounds the other.

Secondly, That the *Notes*, which are play'd when the *Congregation* sings, are the same with their *Singing*, as far as the *Nature* of the *Tune* will permit, without any *Graces* or *Flourishes*, except what *Nature* teacheth them all to use. When the *Notes* are play'd with the utmost *Plainness*, every *Movement* of the *Finger*, especially in the *Bass*, directs the *Congregation* to move on to the next *Syllable*, and so they keep *Time* with each other. But when the *Organist* takes his own *Fancy*, this *Design* is lost, and the *Quick Notes* only shew that he hath some *Notion* of the four first *Pages* in *Mr. Godfrey Keller's Method for a thorough Bass*, whilst the *Interludes* and *Voluntaries* are a plain *Discovery* that the rest of the *Book* is beyond his *Understanding*. Let us suppose a *Company* of *Psalm-singers* were met together to sing according to *Art*, and there came amongst 'em a *Man* whose *Voice* was a loud deep *Bass*, as loud and as deep as the *Organ*, and he should sing as the *Organist* plays, his *Voice* would certainly put the rest into the utmost *Disorder*. And can we then imagine, that those *Notes*, which in this *Case* would breed *Confusion*, can in the other be of any *Advantage*? When an *Artist* runs *Divisions* on such an *Occasion*, with either *Hand*, or rises a *Note* in order to a better *Grace*,

the *Congregation* keep their own Way, and can never be led into these things. Then, tho' the *Organist* plays fine, yet he plays *Discords* to the *Voices*, and one confounds the other. The *Singers* mistrust that they are out of Tune, and not the *Organ*; this discourages them in the Worship of God, and they who sung before the *Organ* was erected, then lay it aside. If they hearken to the *Organ*, the *Organ* puts them out of their own Way, and so spoils them; and if they do not hearken, it is as good that there was no *Organ* at all. If the *Artist* plays for such to sing, who have arriv'd to the greatest *Perfection* of *Art*, then it is absolutely necessary to shew his *Art*, and perform his Part in *Unison* with the rest: But if he performs before such who sing in a plain and common Manner, his Performance must be of the same Nature, that so there may be an *Uniformity* in the *Musick*, and an exact *Harmony* between the *Voices* and the *Instrument*. Such a *Method* as this, tho' less fine in it self, will be more for the *Credit* of the *Artist*. He who hears the *Organ* will readily take his Part; And tho' there is this *Addition* to the *Voices*; yet it will prevent all *Confusion*, when we come to serve the God of Order.

Fourthly, It would be very convenient in *Parochial Churches*, that the *Organist* did not play so loud whilst the *Congregation* is singing. The full *Organ* is generally too loud for a *Congregation*, and drowns the *Voices* that they are not heard. This *Method* seems to be promoted by the *Makers*, who think that the Stops which roar most will be lik'd best; and that by this Means the *Organs* will be larger, and the *Price* must be greater than if they consisted of softer *Musick*. But with *Submission* to the *Maker's Interest*, which must be uppermost, it is the Opinion of all *Judges* of *Musick*, that the *softest* is the best; and I am sure, in the Case I mention, it will be the greatest Help to the *Singing*. *Art* was only intended to help *Nature*, and not to overbear it. And *Instruments* were design'd to direct our
Voices,

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Voices, not to drown them. The People learn by hearing others, and taking their Pitch from others, whilst the not hearing the *Voices*, is a Detriment to the *Singing*. The Instrument as now manag'd is neither a Guide it self, but an *Hinderance* to the *Voices*, which would guide the rest. And therefore I doubt not but if the Fashion could once be alter'd, the softer *Musick* would be more profitable in it self, and more pleasing to all.

Fifthly, It would be very convenient for the *Organists* of *Cathedrals*, but especially of *Parochial Churches*, to use such *Voluntaries* and *Interludes* as have been formerly compos'd, either by themselves, or by some eminent Masters, and avoid all *extempore Fancies*, or rather *Maggots* of their own. Then they might produce the Score of what was perform'd for their Vindication, which shewn to an *Artist*, would stop the Mouth of any *Gainsayer*. *David* refus'd to offer a *Sacrifice to God* of that which did cost him nothing. Our Church gives not the least Encouragement to her own *Clergy*, to preach or pray *extempore*, but hath taken all due Care to prevent it, and I know not how our *Organists* should assume to themselves a greater Liberty. In such Cases it is impossible that the *Musick* can be true or fine; and tho' the Addition of the *middle Concords* may, in some Measure, drown the *Disallowances* in the other Parts; yet there is nothing which can excuse the *Musician*, except the Ignorance of the *Hearers*, which he presumes upon, and therefore takes the greater Liberty at Church, that he may have more Time to be idle in other Places. To compose a *Tune* finely, requires great Premeditation and serious Thought. There are so many things to be minded at once, that it is impossible it should be done *extempore*; and I believe there is hardly any Master who does not find Occasion to correct his first *Scores*, before he ventures them abroad into the World. He who is an *Artist* may compose such Things for his own Use, according as

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his *Fancy* or *Judgment* shall direct him, and may very much improve his *Knowledge* thereby; and he who cannot compose may well be contented with such as are done to his Hand. I wonder how any one can perform that in the *Church* which would greatly expose his *Judgment* and *Skill* if it was seen in *Score*. It is much more strange to me, that in many *Parochial Churches*, such *Organists* as know not one *Tittle* of *Composition*, and never made a *Tune* in their *Lives*, shall play *extempore Voluntaries*. I think a *Man* may as well expect to hear another read who can't spell, or to hear him spell who does not know his *Letters*. Indeed many *Times* there is not a *wanton Air*, because there is no *Air* at all. But yet the very *Air* is not always excusable. There are very often such *Scraps* of *Figs* and *Country Dances*, according to what the *Organist* hath been acquainted with the *Week* before, as is a *Profanation* of the *Church*, and may in *Time* bring the *Service* into *Contempt*. There ought to be no *military Tattoos*, no light and *galliardizing Notes*, and nothing to raise a disorder'd *Thought*, or a *wanton Fancy*. *Musick* is of excellent *Use* in *Holy Offices*, but it ought to be well regulated, or otherwise it may be prejudicial, and the best *Way* to regulate it, is to play nothing but what hath been known and approv'd by able *Judgments*.

Sixthly, It is *Pity*, that such *Organists* do not at all *Times* confine themselves to *Divine*, or at least, to grave and solid *Musick*. When they teach to sing profane *Songs* on the *Week Days*, play upon other *Instruments* at a *Dancing-School*, or practice such *Lessons* at home for their *Diversion*, the *Brain* is full of those *Fancies* when they come to *Church*, and then it is no wonder if the *Congregation* partakes of them. The *Air* of *Divine* and other *Musick* is very different, nay contrary, insomuch that the one doth naturally expel the other. He therefore who would be eminent in the former ought to avoid the latter: So that the *Organist* ought

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ought to choose which of these two he will stick to, and act accordingly; and if every one did thus, our *Church Musick* would be much improv'd, and liable to fewer *Objections*.

As to the *Printers* and *Publishers* of *Songs*, it is convenient, or rather necessary, that the *Press* should be regulated, and it would be more honourable if they did it themselves. There is at present a *treple Combination* in *Iniquity* between *Poet*, *Musician* and *Printer*; and if either of these *Societies* were regulated, the *Mischief* might be in a great Measure prevented. I heartily wish the *Collection* of *profane Musick* was laid aside, and a *Monthly Collection* of *Divine Hymns* was introduced instead thereof. I believe there would be no Difficulty in procuring such *Musick*, or in selling it. The Skill in this *Science* is not wholly confin'd to a debauch'd Party, and there are many eminent *Masters*, whose Names are not in our *Monthly Collections*, and yet would gladly exert their Skill on such an Occasion. No doubt but God hath still reserved to himself some *Artists*, like the *seven thousand* in *Israel*, whose *Knees had not bowed to Baal*, and whose *Mouths had not kissed him*; and such would gladly contribute their Skill to recover the Credit of their own Profession. In the mean time, it would be more creditable for such to employ such faithful *Correctors* of our *Musick*, as would not let any thing profane or obscene appear in the World. There are enough in *London*, who would willingly undertake this Office for the publick Good. And therefore if these *Publishers* of *Songs* care not to promote the Glory of God, let them at least stand neuter, and not espouse the Interest of the Devil.

As to the *Composers* of *Church Musick*, It will be very commendable in them to exert their Skill, and endeavour to bring it to the utmost Perfection that

3. To the *Printers* and *Publishers* of *Songs*.

4. To the *Composers* of *Church Musick*.

this Science is capable of, and especially to use such Notes as are fittest to encrease Devotion. Indeed the Anthems lately compos'd are generally fine and grave, and it is to be wish'd, that we had more of them. I allow, that a Master, in composing of Hymns and Anthems, ought to consider what Notes are musical, and will delight and entertain the Hearers; but the chief Matter of his Thoughts should be, what Notes are most proper to excite or quicken such Passions of Devotion as the Words of the Hymn or Anthem do express. When nothing is received into the Worship of God but what will stir up our Minds towards him, it will effectually answer the Objections against Church Musick. A grave and serious Mind, which is the true Temper of Devotion, is disturb'd by light and airy Compositions, which disperse the Thoughts, and give a gay and frisking Motion to the Spirits, and call the Mind off from the Praises of God, to attend meerly on the agreeable Variety of Sounds. The (d) End of Church Musick (as Mr. Collier excellently observes) is to relieve the Weariness of a long Attention; to make the Mind more cheerful and compos'd, and to endear the Offices of Religion. Our Harmony ought to be moving, but noble withal, grave, solemn and seraphick; fit for a Martyr to sing, and an Angel to hear. It should be so contriv'd as to warm the best Blood within us, and to take hold of the finest part of the Affections. To transport us with the Beauties of Holiness; to raise us above the Satisfactions of Life; and make us ambitious of the Glories of Heaven. Now the most certain Way for the greatest Artist to compose such Hymns and Anthems as are fit for the Worship of God, and may best serve the Devotion of Christians, is to work their own Minds first into all those Heights and Flames of Devotion which they are to express in Sounds. By this they will find a double Advantage, it will make them good Christians, and admirable Composers

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of *Church Musick* : And whilst they direct others how to sing, here below on *Earth*, they will qualifie themselves the better to sing unto *God* in *Heaven*. A devout *Mind* will judge of the *Devotion*, as a skillful *Ear* doth of the *Harmony of Sounds*. When our *Souls* are in a cheerful *Temper*, then certainly is the fittest *Time* to compose *Anthems of Praise and Thanksgiving*. And I doubt not but in such *Cases*, *Nature* will assist *Art*, and carry it on to a greater *Perfection*.

As to the *Electors of Organists in Parochial Churches*; there are two Things which I crave *Leave* to offer on all proper *Occasions*.

First, That they choose a *Man* who hath a true *Sense of Religion*, who hath been before exemplary in his *Life and Conversation*; and a *Receiver of the Lord's Supper*. Such a *Person* will consider the *Place* where he is, and the *Nature of that God* whom he serves, and endeavour to behave himself accordingly.

And *Secondly*, That they do not choose a *Man* who gets his *Maintenance* by teaching to play upon the *Spinnet and Harpsichord*. Such *Men* as these will promise very fair until they get into such *Places*, and after that never regard a *Word* which they said at such a *Time*. This is the great *Occasion* of those *Corruptions* which I have already mention'd; and whilst they teach nothing but *Songs*, I do not see how it can be prevented. Their *Interest* will soon teach them to profane even the *House of God*; and because they set up to be *Masters and Teachers* of others, they scorn to be taught the *Rudiments of Decency and Sobriety*, and are deaf to all *Admonitions* of this *Nature*. Besides, if *Doctor Blow*, having spent his *Time* chiefly in *Divine Musick*, had his *Fancy* so bent that *Way*, that even his *Songs* are compos'd as if they had been rather set for *Cathedrals*, how natural is it to conclude, that when others spend their *Time* only in light and wanton *Musick*,

their *Fancy* will be caught with it, and their Performances on the *Organ* shall tast of the same Leaven? And if *Dr. Blow* was reckon'd the greatest *Master* in the World, for playing most gravely and seriously in his *Voluntaries*, it is very probable that others, by taking the same Method, might acquire a greater Reputation, especially in the Judgment of sober People, whose Character ought to be valued; whilst a wanton *Air* can only gain *Commendation* from them, by whom to be prais'd is a real Disgrace. The great Motive for the Electing such *Organists* is the Fineness of their Finger; and this, I must confess in many Cases, is a prevailing Argument. But when this fine Finger is join'd with a wanton *Air*, and accusom'd to nothing but *Figs* and *Country Dances*, or other *Songs* as wanton as these, it spoils all *Church Musick*. Their great Skill, when thus corrupted, is the more abominable, and until they will be reform'd, they ought to be excluded. The plainer the *Musick* is in the Church, the more agreeable it is to the Design thereof, the more intelligible to the *common Hearers*, and therefore they will be the better pleas'd with it. This a mean *Artist* can perform, and will be improving therein. And if such a one would take Pains in *Divine Musick*; tho' he is not capable of performing in the *Play-house*, yet he may be more acceptable in another Place, and will be so to all such who have a Sense of Religion, and sincerely desire, that *Church Musick* should be a Help to their *Devotion*.

As to *Singing-Men* and others who
 6. *To Sing*, are concern'd in the Performance of *Cathedral Musick*, it is absolutely necessary for such, that they behave themselves, whilst they are there, with all the *Reverence* and *Devotion* imaginable. The *Cathedral* as well as the *Church* is the *House of God*. There we speak to him by *Prayer*, and sing his *Praises*. There he speaks to us by his Word, and there we should act as if we did really believe

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believe that we were in his immediate Presence. It is a Duty incumbent on all to be devout, whilst they are engag'd in the Exercise of *Religion*; but especially on those who are employ'd in *Singing* the *Church Service*, and *Anthems*, to assist the Devotions of the Congregation. To see one *Sleeping*, and others *Talking*, when such Offices are perform'd, as consist not in *Singing*, cannot but justly give great Offence. To see some disturbing others who would be serious, and interrupting their Devotions is worse, and the Consequence is the same with what was in *Eli's* Sons. It makes Men *abhor the Offerings of the Lord*. To see others looking over their *Notes* in their respective Seats, whilst the *first* and *second Lesson* is reading, looks as if they came not thither to *hear the Word of God*, and consequently would not keep it in another Place. It is oftentimes Matter of Scandal, to see the Indecencies of the *Singing-Boys*, their ridiculous or rather lamentable Gestures, their *Talking*, *Laughing*, and *Abusing* each other, whilst too often little Notice is taken of it, but by such who are concern'd at it, and know not how to prevent it. It is a great Reproach to their very Art, when they themselves are Witnesses how little Devotion it teaches. The Business of *Singing-Men* is to assist the Devotions of others, and this must be an uneasie Employment to such who have none of their own. They who have an Advantage from *Art* and *Nature* to excite their Zeal, ought to be more exemplary than others. *Musical Instruments*, which have no Life nor Sense, may minister to our Devotions, tho' they have none themselves, and this is all that can be expected from them; but it gives great Offence and Scandal, to see those who are daily employ'd in *Singing Praises* to God, to be so far from shewing any Signs of *Religion* in themselves, as to manifest by an irreverent Behaviour, how much they want it.

Neither ought such to be careful of their Behaviour only at *Church*, but they ought at all other Times to
beware

beware how they speak slightly or disrespectfully concerning the *Publick Service*, or look upon it as a *Task* or *Imposition*, rather than a *Duty*. To excuse themselves thus in an *Alehouse*; *I am sorry to leave the good Company, because I must go to Church, but I will come again when Prayers are over*, sounds very *Atheistical*; and tho' Men may admit of the *Complement*, it will not pass for an *Excuse* in the *Sight of God*. To come from a *Tavern*, or a worse *Place* to *Prayers*, and make an *Assignment* to go thither again, when *Prayers* are ended, is certainly as bad, if not worse, than if they went not thither at all. To come reeling into the *Church*, is as monstrous an *Incongruity*, and more like a *Worshipper* of *Bacchus* than the true *God*. It is therefore no more than requisite, that the *Morals* of a *Choir* should be suitable to the *Design* of the *Musick*. Such irregular People are much fitter for the *Exercises* of *Penance* than *Praise*. The *Singing* even of *Anthems* is a *Detriment* to the *Interest* of *Religion*. The best *Construction* is, that they honour *God* with their *Mouths*, when their *Hearts* are far from him; and this will do themselves, or indeed their *Church*, but little *Service*. Their white *Garments* which they wear, are but false *Resemblances* of the *Innocency* of their *Lives*, and can never hide the *Foulness* of their *Hearts*. The same may be said to such, as was formerly said to (e) *Elpidophorus*, when he fell from *Christianity*. *These are the Garments which shall accuse thee, when thou shalt appear before the Majesty of the great Judge, these are they that shall bitterly pursue thee at the last Day; because thou hast not walked agreeably thereunto, but hast cast off the sacred Obligation of thy Baptism, and the true Faith which thou didst then profess and take upon thee.*

(e) *Victor Uticensis de Persec. Vand. lib. 3. Fol. 43.*

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Another thing, which is Matter of Scandal to such, is the *singing* of *profane* and *lewd Songs* in other Places, particularly in *Taverns* and *Ale-houses*. There have been some Persons in the *Choirs* in *London*, who have born their *Parts* of the *Services* in their respective *Churches*, and immediately repair'd to the *Play-house*, there to divert the Audience with *lewd*, *profane*, and *atheistical Songs*. The *Church* was only by the by; but the *Play-house* took up the whole Evening. These are Employments of a different Nature, and Care should be taken that such Persons should either quit the one or the other. If their Devotions run chiefly for the *Church*, let them follow that; but if for the *Play-house* (as it is most to be fear'd) let them stick to that. It is a horrid thing, that such who sing *Psalms* and *Anthems* at *Church*, and whose Profession it is so to do, should sing any thing *profane* or *obscene* at another time. I will not affirm, that they who have enter'd themselves into the *Service* of the *Church*, and have consecrated their Voices to *God*, ought never to sing any thing but *Divine Musick*. But I must affirm that they ought never to sing any thing to the Reproach of *God*, *Religion*, or *Virtue*. This certainly unbecomes any Man, who calls himself a *Christian*, but much more such who are employ'd in *Cathedrals*.

As for *Singing Men* and others, who sing *Divine Musick* in *Consort* with *Instruments* or *Voices*, either in publick or private, it is requisite, first, that they take a due Care of their own *Performances*, that they do it aright. That some do not begin or end before the rest, or use such *Notes*, which may distract others, but take the best Method which they can, especially at first, until they are more acquainted with the Nature of a *Consort*, that so all things may be done with that *Decency* and *Order*, with such *Concord* and *Harmony* as ought to be. But as this Direction serves only to regulate the *Voice*, I shall leave it

7. To others, who sing *Psalms*, or with *Organs* in *Consort*.

it to others, and proceed to such, which will be more proper to regulate the Heart, and make us behave our selves, not only as *Artists*, but more especially as *Christians*: And therefore,

Secondly, We should be all serious in the Worship of God, and affect that *Musick*, which is grave and solemn. We ought all to consider, that we have to do with a God, that knows the secret Thoughts and Intentions of the Heart, and will call us to an account for the same. Let us remember that we are at such a time in the immediate Presence of our Maker, and imploy'd in that Work, which is the Delight of the *Saints* and *Angels* in the Kingdom of *Heaven*. If we came to Church, as into the Presence of the *King of Kings* and *Lord of Lords*, it would banish from our Minds all those Pleasures, which are light and frothy, and foreign to our present Purpose, and cause us only to delight in those, which will be Helps to us in our Journey to Heaven.

Thirdly, When we are engag'd with the Congregation in singing of a *Psalm*, we ought to mind the *Words*, and the Design of the *Psalmist* more than the *Harmony* of the *Sounds*. (f) We must sing to the *Praise* and *Glor*-*ry* of God, and ought to be as devout herein, as in *Prayer*, or any other Duty. Our Souls should be kindled with an holy Flame, and the Sound of our *Mouths* should manifest how intent our Hearts are in admiring and adoring that God, who is so graciously pleas'd to intermix our Delights in the midst of our Duties, and who will accept of the *Divine Breathings* from a joyful and a comforted, as well as the *Confessions* from a poor and contrite Spirit. St. Paul proposeth his Resolutions for our Example, (g) *I will sing with the Spirit, and I will sing with the Understanding also*. He would endeavour that his Heart should be duly affected with what he was about, and stir up suitable *Affections* according

(f) The Practice of Piety, Page 215. (g) 1 Cor. 14. 14, 15.

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to the different Duties of *Prayer and Praise*; and he would also endeavour to understand the Meaning of the Words, that they might be serviceable for this End and Purpose. This is the Way to be accepted in the sight of God; since, as the *Poet* observes,

(b) 'Tis not the Voice but Vow,
Sound Heart, not sounding String;
True Zeal, not outward Shew,
That in God's Ear doth ring.

I shall therefore only add (i) the Words of an excellent and ingenious Author on this Subject. Let us all endeavour to mind the Sense of every Song more than the Sound of the Words, and not lose our spiritual Joys in the Allurements of audible Pleasure, which is abus'd, when it doth not serve to lift up the Soul more affectionately to God.

Fourthly, We should use *Instrumental Musick* as a Help only for *Devotion*, which it naturally is. The Notes themselves are things indifferent. But as when *instrumental Musick* join'd with ill Words, will raise ill Passions in the Soul; so when it is join'd with Words which are grave and serious, and properly suited to them, it will stir up agreeable Affections. If we thus use an *Instrument*, we shall quickly find by Experience, that the *Harmony* of natural and artificial Sounds do not necessarily withdraw the Mind from attending upon God, but rather more closely unite us to him. (k) Let us consider that in *Divine Service* there is no *Harmony*, unless the Heart do accompany every Part of the Performance; and if that *Instrument* be not us'd, or out of Tune, Men sing to themselves, and not to God. This was the Care of the *Psalmist* in every Place where he

(b) Non vox, sed votum, non Musica chordula, sed cor;
Non clamans, sed amans, psallit in aure Dei.

(i) Ingelo's *Bentivolio and Urania*, Book 4. Page 149.

(k) Ibid.

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speaks of *Instrumental Musick*. When it is join'd with pious Words, and stirs up suitable Affections in the Heart, then it is very much commended by him. (l) It is (saith he) a good thing to give Thanks unto the Lord, and to sing Praises unto thy Name, O most highest. To tell of thy loving Kindness early in the Morning, and thy Faithfulness in the Night Season. Upon an Instrument of ten Strings, and upon the Lute, upon a loud Instrument, and upon the Harp. For thou, Lord, hast made me glad through thy Works, and I will rejoice in giving Praise for the Operation of thy Hands. Accordingly he (m) gives us with Admiration the Examples of others. He (n) exhorts others to do the like. He (o) commands us to do it. He (p) professeth his own Resolution, and (q) stirs up himself to the Practice hereof. My Heart (saith he) is fix'd, O God, my Heart is fix'd, I will sing and give praise. Awake up, my Glory, awake, Lute and Harp, I my self will awake right early, I will give Thanks unto thee, O Lord, among the Heathen, and I will sing unto thee among the Nations. Had our Voices and Instruments been always us'd in this manner, they had been the unexceptionable Delight of the World. This would be a holy and a heavenly Mirth both in publick and in private, singly or in Consort, with Instruments or without them. I could freely enlarge upon this Subject, but shall content my self with transcribing the Words of (r) an *Hymn* made upon the same.

(l) Psal. 92. 1, 2, 3. (m) Psal. 68. 24, 25. (n) Psal. 68. 26. Psal. 33. 1, 2, 3. Psal. 81. 1, 2, 3, 4. (o) Psal. 98. 4, 5, 6. Psal. 147. 7. Psal. 149. 1, 2, 3. Psal. 150. 3, 4, 5, 6. (p) Psal. 43. 4. Psal. 71. 22, 23. Psal. 144. 9. (q) Psalm 57. 7, 8, 9, 10, 11. and Psalm 108. 1, 2, 3, 4, 5.

(r) The Words by Dr. Ingelo, in his *Bentivolio and Urania*, Book 4. Page 156. They are also printed in Playford's *Book of Psalms for four Parts in Folio*. The Words are also set to easy and pleasant Musick in three Parts, by Mr. John Jenkins.

I.

*We sing to him whose Wisdom form'd the Ear ;
Our Songs do thou, who gav'st us Voices, hear :
We joy in God, who is the Spring of Mirth,
Whose Love's the Harmony of Heav'n and Earth.
Our humble Sonnets shall that Praise rehearse,
Which is the Musick of the Universe.*

Chorus.

*And whilst we sing, we consecrate our Art,
And offer up with ev'ry Tongue an Heart.*

II.

*Thus whilst our Thoughts grow audible in Words.
And Body with the ravish'd Soul accords,
We hollow Pleasure, and redeem the Voice
From Vulgar Uses, to serve nobler Joys.
Whilst hollow Wood and well tun'd Strings do give
Praises, the dead and dumb both speak and live.*

Chorus.

*And whilst we sing, we consecrate our Art,
And offer up with ev'ry Tongue a Heart.*

III.

*Through cheerful Air with quicker Wings we fly,
And make our Labour sweet with Melody.
Thus do we imitate the heav'nly Quires,
And with high Notes lift up more rais'd Desires.
And that above we may be sure to know
Our Parts, we often practice here below.*

Chorus.

*And whilst we sing, we consecrate our Art,
And offer up with ev'ry Tongue an Heart.*

*Fifthly, We should avoid all Musick which is profane,
that we may be the more affected with that which is
divine. The filthy and blasphemous Songs, with which
the Nation so much swarms, do strangely lessen the
Zeal*

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Zeal for *devout Musick*. What our *Blessed Saviour* observes is hardly more true in any other Case than it is in this. (s) *No Man can serve two Masters, for either he will hate the one and love the other ; or else he will hold to the one and despise the other. Ye cannot serve God and Mammon.* But as I have already insisted upon this among the ill *Consequences* which attend the *learning* of our *Songs*, I shall proceed to the last Advice, *viz.*

That the *Musick* which is on Earth should put us in mind of the *Choir of Saints and Angels* in the Kingdom of Heaven. When St. *John* (t) saw the Vision of that happy Place, the *Multitude* had the *Harp*s of God in their *Hands*: And they sang the Song of *Moses* the *Servant* of God, and of the *Lamb*; saying, *Great and marvellous are thy Works, Lord God Almighty ; just and true are thy Ways, O King of Saints.* This is certainly the most delightful Part of all the Service of God, and will therefore more fitly raise our Thoughts to meditate on that Place, where they are continually imploy'd therein, where they rest not Day nor Night from singing, *Glory to God on high* ; and where they have *Fulness of Joy*, and *Pleasures for ever more*. A *Musical Performance* of *Voices* in *Consort* doth strangely unite the *Hearts* of the *Singers* in the Bonds of *Love* and *Affection*. Whilst this lasts in such a Society on Earth, it may be seen, that (u) *God is among them of a truth*, and they are the nearest Representation of the *Consort* in Heaven, of which it is truly said,

*All that we know they do above,
Is, that they sing, and that they love.*

Nay, I may venture to add, that perhaps there is not a greater Resemblance of God, as he is a *spiritual*

(s) Matth. 6. 24. (t) Rev. 15. 3. (u) Psal. 133. 1 Cor. 14. 25.

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Substance, and enters into the very *Heart* and *Soul*, filling it with *Delight* and *Satisfaction*, than *Musick* is ; nor any thing that will give us a clearer *Idea* of a *Trinity* in *Unity*, than the *three Concords* join'd together in one *Sound*, as it most usually happens in a *Consort* of *four Parts*, which is always reckon'd as the most compleat and perfect of 'all. It is worth our *Observation*, that when any *Words* are repeated, or some particular *Musical Notes*, they are usually mention'd *three* times, and such *Repetitions*, nay, the very *Fuges* in three *Parts* seem most *natural* and *harmonious*, as if all did direct us of course whither to raise our *Thoughts*, and where to place our *Affections*. The *three Concords* united are so pleasant, that did not *God* by his *Providence* order our *Senses* to be delighted with *Variety*, that the same *Sound* cannot always divert us, we might have been apt to imbibe the *Error* of some *Heathens*, and think, that the *Godhead* was nothing but *Harmony* it self. But then, if a *Consort* on *Earth* is so delightful, what *Joys* must there be in *Heaven*, where there is the most perfect *Satisfaction* that we can enjoy, and our *Natures* shall be so alter'd, as not to desire *Variety*. And if the *Discords* in *Musick* set off the following *Concords*, how must the *Troubles* and *Calamities* of this present *World*, and even *Sickness* and *Death* it self, cause us the better to relish those *Celestial Hallelujahs*! (x) *These light Afflictions*, like those jarring *Sounds*, which are but for a moment, do work for us a far more exceeding and *Incomprehensible Weight* of *Glory*.

As for such who join themselves in *Societies* for the learning to sing *Psalms*, *Hymns*, and *Anthems* ; it is very necessary for them to be extreamly careful of their own *Reputations*: That they give no occasion to the *Adversary* to speak reproachfully. It is neces-

8. To the Learners of the Psalm-Tunes.

(x) 2 Cor. 4. 17.

sary that they should depart in due time to their own Houses, and endeavour to set others a good Example; and that in *Singing* they make the *Glory* of God, and promoting of *Religion*, the chief of their Designs. It is necessary that they make Orders among themselves to prevent *Swearing*, *Cursing*, *Drunkennes*, *Quarreling*, and all such *Irregularities*; and when such Orders are made, to take care that they are strictly executed. It would also add much to their Credit among all good Men, if they agreed together (y) to promote a general *Reformation* of Manners, and endeavour'd to suppress the Growth of *Vice*, and *Profaneness*; and also if they form'd themselves into *Religious Societies*, according to the Direction of an excellent (z) Treatise on that Subject. By this means they might intermix many other pious Exercises together with their *Psalm Singing*, they might improve and edify each other in the Knowledge of the *Christian Religion*; they might lay themselves under the more solemn Obligations to the Practice thereof; they might be useful in their Generations for the publick Good, Ornaments to the *Church* of God on Earth, and this very Exercise might be a Means of promoting their Happiness in the Kingdom of Heaven. In order to these Ends, it is necessary, that they should abstain from all *Vocal Musick*, when the Words are not divine. There can be no Want or Occasion for it. We have *Psalms*, *Hymns*, and *Anthems*, which are very easy and very common; and when other things are admitted, the Consequence generally is, a lessening the Respect, which they bear to better *Musick*, and a Dissolution of such *Societies*. These are Baits laid to ensnare such Persons. Our *Masters* are very officious to compose to such *Songs*,

(y) See An Account of the Societies for Reformation of Manners.

(z) Dr. Woodward's *Treatise* of Religious Societies.

which are horridly *profane* and *smutty*, and suit the *Notes* to a *Country-man's* Capacity, who after the third *Hearing* may get the *Air* of the *Tune*: and if these things are introduc'd into such *Societies*, they will quickly spread through the whole Nation. They who will not be at the Pains to learn *Divine Musick*, will industriously apply themselves to such *Songs* as these. It is pity, that our *Great Masters* should stoop so low in promoting the Interest of the *Devil*, and play at such small Games, rather than stick out. But if they continue to debauch the Nation, others should be more cautious how they spread the Infection.

As for all *Masters* of *Musick* and *Teachers* of *Songs*, it is necessary for them to be more cautious in the *Songs* which they set and teach, and admit of none, but such as are sober, modest, and in-offensive. This might be learn'd from *Religion* or *Good Manners*, and I cannot think these *Gentlemen* to be void of both. To send a *filthy* or a *profane Song* to an *Artist* on such an Occasion, supposes him to be such a Person. It is a direct Affront, and ought to be re-sented, and the *Song* sent back again with Indignation. Tho' the *Songs* were originally anothers, yet the *Artist* approves of them by his *Notes*, and takes them as his own, and both he and the *Teacher* are accountable before *God* and *Man* for the Mischief they do. Did they rake the *Channels*, and take the Dirt for their Pains, the Consequence would be only to themselves, and would be no Harm to the Publick; but by this Method they at once reflect on their own Persons, debase their Professions, and corrupt the Age. In some Cases these *Gentlemen* stand upon their Reputation, and I wish, that they would be as nice in others. They think it a Degrading of their Profession, if they play'd a *Fig* for the *Country People* to dance to, and certainly, it is as great a Shame to sow the Seeds of *Vice* in another manner among the Ignorant, tho' per-

9. To the Com-
posers and Tea-
chers of Songs.

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haps well-meaning Persons, whose Fancies are caught with the *Tune*, and their Morals corrupted with the *Words*. And if it is a Disgrace thus to attend on Men, why should we not think it as great a Disgrace to be a Servant of *Sin*, and an Agent for the *Devil*?

As for the *Learners* of *Songs*, it is
 10. *To the Learners of Songs.* high time for them to be very cautious in the Choice of those which they learn, and to reject with *Scorn* and *Contempt* such as are *immodest* or *profane*; to discountenance the extravagant Flights of *Love*, and airy Inducements to *Uncleannefs*, and apply themselves rather to *Divine* Subjects. Unless the *Learners* encourag'd these *Songs*, the *Poet* would not make them, the *Musician* would not compose them, and the *Seller* would not print them, and therefore the Fault lies chiefly at the *Learner's* Door. I am apt to think the *Young Ladies* more modest than to be pleased with such *Stuff*; and therefore I wish, that they would take Courage, and shew their *Resentments*. It is an Affront to suppose them pleased, and it is pity that their Silence shews their Consent to that which they cannot approve. Let your *Master* see, that you can relish an *Hymn* as well as a *Song*, and think it as reasonable to praise God with your Voice, as extol the Beauty of your own Sex, the better to set off your selves thereby. Why may not *Virtue* be instill'd into your Minds, as well as *Vice*, or *Modesty* as well as *Lust*? If you find a *Double Entendre*, or foul Expression wrapt up in clean Linnen, look upon your selves as affronted at it, If you are offer'd a *Song* insulting *Heaven*, bantering *Virtue*, applauding *Vice*, speaking *Blasphemy* with an *Emphasis*, or stuff'd with *Smut*, let him that would teach it to you know, that you are a *Christian*, and will hearken to the Advice of the *Apostle*, (a) that no

(a) Ephes. 4. 29.

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corrupt Communication should proceed out of your Mouth. Our Poets and Musicians conform to Vice only for their Interest. Mammon seems to be their God, and if their Interest did lead them to the Choice of better Subjects, they would readily comply with the Humour of the Times. He who styles himself (b) *Cupid's Warriour* in our Monthly Collections, as listed under his Banner, can occasionally compose Anthems for *The Divine Companion*. The Relation which an Organist bears to a Play-house is at best but very inharmonical. I heartily wish, that every one who learns to sing, would learn nothing, but what they may with Comfort reflect upon, when they come to die. This is a Debt, which we must all pay; and a flashy light airy Song will then be a very mean Cordial, and rather sink the Spirits than revive them. (c) *What Fruit can you have, or what Pleasure can you take in those things, whereof you will then be ashamed, when the End of these things is Death?* It is recorded (d) of Mr. Herbert, who was an Improver of Poetry, as well as an Admirer of Musick, and whose Skill is seen in his *Divine Poems*, that the Sunday before his Death, he rose suddenly from his Bed or Couch, call'd for one of his Instruments, took it into his Hand, and having tun'd it, he play'd and sung part of an excellent and a suitable (e) *Hymn*, which he had before compos'd. This was his Diversion in his Sicknes as well as Health, thus he inflam'd his Zeal, and fitted himself for the *Celestial Consort*. The raising our Voices should raise our Hearts, and increase our Devotion: And we never rightly use the Scale of Musick, unless when we ascend thereby into Heaven.

As to the Hearers of Songs, it would be much for their Reputation, if they did shew their Dislike, when they hear any thing which is filthy or profane. This will clear

II. To the Hearers of Songs.

(b) March, 1705. (c) Rom. 6. 21. (d) *Isaak Walton's Lives.*
(e) *Herbert's Poems for Sunday, Page 66. § 5.*

them of the Guilt, so that they shall not be *Partakers of other Mens Sins*, but keep themselves pure. I fancy, that this Method would soon dash this *Vice* out of countenance in a *young Lady*, and cause her to do so no more. A seasonable Caution to the *Parents* would be the greatest Act of Kindness that we could shew them, and they who have any Sense of *Religion*, or Desire for their *Childrens* Welfare, could not but take it so. If then the *Devil* and his *Agents* are so busy to promote *Vice*, *Profaneness*, and *Debauchery* in the World, why should not we take all seasonable Opportunities to prevent it? Why should we not counterplot their Designs. If the *Poison* is conceal'd, why should not we discover it. And since *Satan* hath so many Devices to ruin Souls, why should not we beware, lest by such Insinuations as these, and by our own Silence he should gain an Advantage over them?

As for such who hear any *Divine* or
 12. *To the Hear-* *Church Musick*, it is necessary for them,
ers of Church that they endeavour to possess their
Musick. Hearts with all possible Devotion, and
 make use of such a *Harmony* chiefly to
 increase the same. We ought all seriously to consider, that our Business at *Church* on such Occasions is not merely to be entertain'd with *Musick*, but to excite our *Zeal*, and to praise *God* with more fervent *Passions*, which is the true End of all our *Church Composure*. To come to *Church* without any Intention to worship *God* in his own *House*, in every Part of the *Service*, or pretend to worship him without *Devotion*, are great *Assaults* to the *Divine Majesty*. It is a Contempt of *Religion*, and of the House of *God*, to come only to please our Ears, to hear better *Voices*, more curious *Compositions*, and more artful *Singing*, than can be met with (especially *gratis*) in any other Place. We ought all to beware, that the *Musick* doth not imploy our *Fancy* more than our *Affections*. To this End our Minds ought to be in the first Place fix'd and intent upon the
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Praises of God, which are express'd in the *Hymn* or *Anthem*. If our principal Attention is to the Words, they when convey'd to us in *Musical Sounds* will give Life and Quickness to our Devotions. But if our principal Attention is to the *Musick*, the *Sounds* alone will prove empty, and most probably leave the Devotion of the *Anthem* between them.

There is one great Fault, which cannot be overlook'd among those, who go to hear *Divine Musick*, especially in *Cathedral Churches*. They stay till the *Anthem* is ended, but then they turn their Backs and are gone. They are very silent, when the *Musick sounds*, but are very troublesome upon all other Occasions, and generally walk about the *Church*, to the Scandal of themselves, and Disturbance of the whole Congregation. They are not only resolv'd to be never the better for the *Prayers* of the *Church*, and the Preaching of the Word, but they also hinder those, who come to profit by the same. This is really a sad Consideration. What Noise and Hurry is there at the *Cathedrals* in Time of the *Sermon*, especially upon a publick Day of *Thanksgiving*? Is it not more like a Market than a *Church*? and do not such rather affront God, than praise him for the Receipt of past Mercies? Thus whilst the *Prayers* are reading in the *Choir*, perhaps three parts of the People are walking and talking together in the Body of the *Church*. Indeed, the least of their Business seems to be to hear a *Sermon*, or to pray or Grace, Pardon, or any other Blessing. A Dog comes to Church as well as such a *Christian*, and shews the same Signs of Devotion, namely, none at all. Solomon adviseth us (f) to keep our Feet, when we go into the House of God, and be more ready to hear than to give the Sacrifice of Fools, for they consider not, that they do evil. These are the Men who cause our Mother Church to be

(f) Eccles. 5. 1.

disrespected, and sometimes reproach'd for their sake, by those who are of a different Perswasion. Some go thither for the sake of the Walk, and I am sure, our Church gives them no Thanks for their Pains. She directs us indeed when to kneel, or when to stand up, but gives us no Directions when to walk. One of her (g) *Homilies* is very excellent to this Purpose. See whether they take heed to their Feet, as they are warn'd of God, who never cease from uncomely walking and jetting up and down, and overthrow the Church, shewing an evident Signification of notable Contempt both of God and all good Men there present. And what Heed they take to their Tongues and Speech, who do not only speak swiftly and rashly before the Lord, but also oftentimes speak filthily, covetously and ungodlily, talking of Matters scarce fit for a Tavern or an Ale-house, in the House of the Lord, little considering that they speak before God, who dwelleth in Heaven; and less regarding, that (h) they must give an account at the Great Day for every idle Word, wheresoever it be spoken, much more of filthy, unclean or wicked Words spoken in the Lord's House, to the great Dishonour of his Majesty, and Offence of all that hear them.

When we are at Church we ought to stay there, and behave our selves with all Humility and Quietness until we have received the Benediction, and the Congregation is dismiss'd. The Queen, the Royal Family, the Clergy, and others, are little oblig'd to such, as go out of the Church, when the Anthem is ended, as if they car'd not to join in Prayers to God for a Blessing upon them. They express their Zeal in a Tavern for the Church, but shew none in the Church. They who go away without the Blessing, seem to despise it, and therefore, like Esau, they may be rejected. One would think, that they desire not, that the Grace of our Lord Jesus Christ, and the Love of God, and the Fellowship

(g) Of the right Use of the Church, Part 2. Page 170.

(h) Matth. 12. 36.

of the Holy Ghost should be with them for ever. In short, this Practice is a publick Scandal to the Church, a Contemning the Worship of God, a Violating the Laws of Man, and a manifest Sign of an *Atheist*; and therefore I hope that those who are guilty, will be ashamed of it, and do so no more.

Lastly, As to all others. It is to be wish'd, that there were many more Societies, who did promote the Singing of Psalms together in Consort. The Effects of such an Exercise are very many, and very good; and it is Pity, that an Affair of such Consequence in Religion should be either neglected or discouraged. The Knowledge thereof is very easily taught, and quickly learn'd, where there is a good Master and an apt Scholar. Here are no difficult Turnings and Windings of the Voice. Here are no Varieties in Time, but every thing so plain, that many Persons have learn'd to sing in Consort purely by Ear, without any Assistance.

It is an Exercise not only delightful to Nature, but also very useful to preserve the Health of Man. It cheers the Spirits, it opens the Pipes, and it strengthens all the Parts of the Breast. As God gave us Voices, so the better the Voice is, the fitter it is to honour and serve him therewith. There is not any Musick of Instruments whatsoever, comparable to that which is made of the Voices of Men, where they are good and well order'd and sorted; and therefore they should be chiefly employ'd for the Praise of that God who gave them to us.

It is also an Exercise pious in its own Nature. To praise God is our unquestionable Duty, and what (i) every thing that hath Breath is exhorted to do: We are also commanded (k) to make the Voice of his Praise to be heard, (l) to sing aloud unto God our Strength, and to make a cheerful Noise unto the God of Jacob. And now, what

(i) Psal. 150. 6. (k) Psal. 66. 7. (l) Psal. 81. 1.

can we have fitter for this Purpose than *Psalms*? They are compos'd by such Men who were divinely inspir'd, and almost every Exercise of Devotion is contain'd in them. There is Matter both of *Prayer* and *Praise*, of *Humiliation* and *Thanksgiving*. Our *Psalms* in Meter keep very near to the *Original*, and yet are as plain to the meanest Capacity as the Nature of them will bear. They are lately purg'd from their *Dross*, their old and obsolete Words, and are render'd very agreeable to our modern Language. The *Tunes* may be suited to any Occasion according to their Measure. The *Common Tunes* for *Common Occasions*; *Tunes* of *Triple Time* for *Psalms* of *Joy* and *Praise*, and *Tunes* of *Common Time* with *Semibreves* in the middle for *Psalms* of *Humiliation*. Besides, I really believe, that such *Tunes* are the best for a Person to begin with, who intends to be a Master in *Composition*. *Plain Counterpoint* is the Ground of *Harmony*. This is (as it were) the *Letters*, and other *Additions* are but as the *Flourishes*, which indeed make it appear finer, but not truer. The many *Disallowances* in *Composition* in our modern *Musick*, plainly shew us that the *Masters* were not thoroughly vers'd in the *Passages* of the *Concords*, and ought to be sent back to learn the *first Rudiments*. It is a great Fault in learning all the *Sciences*, that *Persons* are willing to go on, before they have digested the first Rules; and are desirous to be *Artists* before they are well enter'd. Thus, by running too fast at first, they are the sooner tir'd; by *Building* without a Foundation, the House falls, and they think it impossible to be *Masters* because they did not take the right *Method*. To be well acquainted with the *Score* of *Psalms-Tunes*, and correcting the ancient Faults, may be likened to spelling well, before a Child begins to read, and is not so despicable as many imagine.

Besides, the *Singing* of *Psalms* in *Consort* is really delightful to all good Men. The good Effects of it add to the Pleasure, and sweeten the *Harmony*. And tho'

tho' *fine Musick* is expected at a *fine Consort*; yet in *Country Places* it is very grateful to hear the meanest *Voices* setting forth the *Glory* of God in such *Psalms* and *Hymns* as are truly, tho' not finely perform'd; and the *Harmony* of many *Voices* drowns that Harshness, which is very perceivable in one. We are not commanded to *sing* according to the *Rules* of *Art*, and therefore it is not absolutely necessary; but yet *St. Paul*, (who was brought up at the Feet of *Gamaliel*, and taught in all things according to the exactest Method of his Forefathers) gives us his Example as very convenient, (m) *I will pray with the Spirit, and I will pray with the Understanding also; I will sing with the Spirit, and I will sing with the Understanding also.* He would both *pray* and *sing* with the *Spirit*, his Heart should be furnish'd with the Gifts and Graces of the *Holy Ghost*, such as true *Zeal* and *Devotion*; but this is not all; he would both *pray* and *sing* with the *Understanding* also. And therefore as *Prayer with the Understanding* supposeth, that we should understand what we pray for, and how to pray; so *Singing with the Understanding* supposeth, that we should understand both what we sing and how to perform it.

In short, a (n) late ingenious *Author* truly observes, that as in the *Infancy* of the *Christian Church*, *Paul* and *Silas* sung at *Mid-night* in the *Prison*, by which means the *Foundations* shook, the *Prison-Doors* were opened, the *Prisoners Bands* were loosed, and the *Jaylor* was converted; so in later and corrupted *Times* of *Christianity*, the *Church* was in a great Measure *Psalm* sung into *Reformation*; nor hath any thing more conduc'd to fix the *Reform'd Religion*. And as by this Method, we were purg'd from our *Errors*, who knows but by promoting the same we may be purg'd from our *Vices*? And

(m) 1 Cor. 14. 15. (n) An Essay for the Promoting of Psalmody, Page 6.

therefore (o) (as the same Author observes) to see this fairest Daughter of Devotion, and Darling of Protestants beyond Sea, so slighted amongst us, is not much for our Credit; Our great Decay in Piety and Growth in Profaneness, having been imputed by eminent Divines, in no small Measure, to our Neglect of, and bad Performance in PSALMODY.

To conclude, It greatly concerns all, who have a Zeal for the Glory of God, or wish well to this noble Science of Musick, to discountenance the horrid Corruption thereof, to cleanse it from the Dirt, with which its own Professors have besmear'd it, and to restore it again to its antient Use, and the Service of Religion.

(o) An Essay for the Promoting of Psalmody, Preface.

F I N I S.

THE Evil and Danger of Stage-Plays, shewing their natural Tendency to destroy Religion and introduce a general Corruption of Manners; in almost two thousand Instances, taken from the Plays of the two last Years, against all the Methods lately us'd for their Reformation. By *Arthur Bedford*, M. A. Chaplain to his Grace *Wriothesly Duke of Bedford*, and Vicar of *Temple in the City of Bristol*.—Sold by *John Wyat*, at the *Rose* in *St. Paul's Church-yard*.

CANON

Four Parts in One,

According to Mr. Purcell's Rule
of Fuging, viz. That where the
Treble and *Tenor* leaps a Fourth, there
the *Counter* and *Bass* leaps a Fifth;
and so order'd, that the Parts do all
follow each other in the same distance
of Time.

A Cannon of Four Parts in One.

The image shows a musical score for a four-part canon. It consists of five staves, each with a different clef: the first three are bass clefs (C1, C2, C3) and the last two are soprano clefs (C4, C5). The music is written in a single melodic line that is transposed to fit each part. The lyrics are: "Glo—ry be to the Fa—ther, and to the Son, and Glo—ry be to the Fa—ther, and to the Son, and Glo—ry be to the Fa—ther." The score includes various musical notations such as notes, rests, and bar lines. There are also some small numbers (3, 4, 6, 32, 67) and a key signature change (from C major to F major) indicated by a flat sign on the bottom staff.

Glo—ry be to the Fa—ther, and to the Son, and to the
 Glo—ry be to the Fa—ther, and to the Son, and
 Glo—ry be to the Fa—ther, and to the Son, and
 Glo—ry be to the Fa—ther, and to the Son, and
 Glo—ry be to the Fa—ther, and to the Son, and

The image displays a musical score for a four-part canon, arranged in five staves. The notation is in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The lyrics are written below the staves, with some words appearing on multiple staves. The music consists of a series of eighth and sixteenth notes, creating a rhythmic canon. The lyrics are: "Ho—ly, Ho—ly, Ghost; As it was in the Ho—ly, Ho—ly, Ghost; Son and to the Ho—ly, Ho—ly, Ghost; and to the Son, and to the Ho—ly, Ho—ly, Ghost;". The score includes various musical notations such as beams, slurs, and repeat signs. The page number 271 is visible in the top right corner.

Ho—ly, Ho—ly, Ghost; As it was in

to the Ho—ly, Ho—ly, Ghost; As it

Son and to the Ho—ly, Ho—ly, Ghost;

and to the Son, and to the Ho—ly, Ho—ly, Ghost;

and to the Son, and to the Ho—ly, Ho—ly, Ghost;

the be—gin—ning, is now, and
 was in the be—gin—ning, is now,
 as it was in the be—gin—ning, is
 As it was in the be—gin—ning,
 4 1 2 7 7 6 5

The musical score consists of five staves, each with a different clef: the first staff has a soprano clef (C1), the second a alto clef (C3), the third a tenor clef (C4), the fourth a bass clef (C2), and the fifth a double bass clef (C1). The music is written in a single melodic line across all staves, with various note values including minims, crotchets, and quavers. The lyrics are written below the staves, with some words appearing on multiple staves. The score includes several musical notations such as repeat signs, fermatas, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). The final measure of the fifth staff includes the numbers 4, 1, 2, 7, 7, 6, 5, which likely represent a sequence of notes or a specific musical instruction.



This musical score is written on four staves, each with a different clef: the first staff has a soprano clef (C1), the second an alto clef (C3), the third a tenor clef (C4), and the fourth a bass clef (C2). The music is in a single melodic line, with the melody moving between staves in a canon-like fashion. The notes are primarily half and quarter notes, with some rests. The lyrics 'A—men,' are written below the staves, corresponding to the notes. The score is divided into measures by vertical bar lines. The paper is aged and shows some staining.











